

TEN CENTS

VARIETY

VOL. XV, NO. 4.

JULY 3, 1909.

PRICE TEN CENTS.



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COMPETING CHICAGO AGENCY PROPOSED BY MARTIN BECK

Business Relations Between John J. Murdock and Beck Severed. Beck to Rival W. V. A., Which Murdock Controls.

With the consummation of the long-continued negotiations looking toward the severance of the business relations heretofore had between John J. Murdock and the managers formerly interested in the Western Vaudeville Association in Chicago, Martin Beck, general manager of the Orpheum Circuit and the leader of this western combination of managers, announced that within two weeks the corporation recently formed by him, called The Central Vaudeville Promotion Co., will have organized a thorough booking agency in the Windy City.

The termination of the deal by which Mr. Murdock disposed of his interests in the several large western vaudeville theatres to Messrs. Beck and Fred Henderson, of Coney Island, leaves Murdock, through the transaction, in sole control of the W. V. A.

The booking office proposed by Mr. Beck in Chicago will compete with the Murdock agency for business and, with the William Morris branch office in the same city, a lively booking contest is looked for.

Charles E. Bray, one of the big men of the Orpheum staff, is to be the general manager of the Chicago end. He and Mr. Beck will leave for the west within a day or so to lay out the offices which are to be in replica of the Orpheum offices in the Long Acre building, New York. The bookings as now handled from the New York office will continue, the Chicago branch seeking new business only.

The result of the negotiations between Murdock, Beck, Henderson, Kohl & Castle and Middleton & Tate, with Anderson & Ziegler included, was that Murdock secured the stock held by the other members of the Western Vaudeville Association, practically placing the ownership of that agency with him, and in return he sold to Messrs. Beck and Henderson for about \$100,000 in cash, plus Beck's holdings in the W. V. A., all of his (Mur-

dock's) interests in the Olympic, Majestic, Chicago Opera House, Haymarket, Chicago; Orpheum, Des Moines; Orpheum, Sioux City; Mary Anderson, Louisville; Grand Opera House, Indianapolis; Columbia, Cincinnati; Orpheum, Atlanta, and Majestic, Evansville, Ind.

The purchase by Mr. Beck of the 20 per cent. interest held by Mr. Murdock in the Orpheum, Atlanta, marks the first entrance of the Orpheum Circuit, as represented by Mr. Beck, into the east.

According to the general understanding of the terms of the territorial agreement made some years ago between the eastern and western affiliated managers of the present United Booking Offices, that compact has expired, or will expire within 60 days. It was made for the purpose of restricting the parties to it within the sections they then represented in vaudeville, and left an imaginary line drawn north and south through Cleveland as a territorial division.

Chicago, July 1.

There is a strong rumor to the effect that by the opening of the fall season there will be a general revolution in the booking affairs of the Western Vaudeville Association.

It has been reported the present clique of booking agents in the association would be given shares of its stock to eliminate any dissatisfaction in the handling of the various theatres through the present booking system. This arrangement was credited some time ago and its revival is said to be the result of the several meetings held here recently.

CELLA PAYS \$125,000.

St. Louis, July 1.

On unquestionable authority it was learned that Louis Cella paid George Middleton \$125,000 for Middleton's St. Louis theatre interests.

The Columbia Theatre lease, one of the Middleton assets, has just passed to Cella.

BRUGGEMANN SETTLES TALK.

All talk about the future plans of A. M. Bruggemann was settled on Wednesday when Mr. Bruggemann signed a contract with Feiber, Shea & Coutant (Bijou Circuit) to book his Empire Theatres in Hoboken and Paterson next season.

This definitely removes the houses from the route sheets of the United Booking Offices, which has placed the acts for Bruggemann during several seasons past.

The policy of the theatres will not be changed. First grade shows of eight acts, averaging from \$1,400 to \$1,600 weekly in salaries, will be played, and two performances daily given.

The manager left for his summer rest immediately after executing the agreement with the Bijou people.

Toward the early part of the summer, Bruggemann placed the bookings of the houses with Feiber, Shea & Coutant for a supplementary season of smaller-priced vaudeville. At that time there was an effort made by the United to dissuade Bruggemann from making the move, the United having offered, it is said, to book the Empire without a charge, but the New Jersey manager did not listen to the overtures.

The Bruggemann Empires will stand at the head of all the houses lately placed in the combination of the Feiber, Shea & Coutant-Mozart-Sheedy-Quigley circuits. In addition to these two, it is estimated that this union of small time theatres will produce from eight to ten more houses capable of playing two or more first grade acts each, giving at least ten theatres next season to be considered as "opposition" by the United Booking Offices. They will bring many more acts to the United's "black list" if that fool-hardy venture is permitted by the affiliated United managers to exist through the leading managers who promoted it fearing to humble their "pride" by "backing down," the "black list" having now reached the point where the utter foolishness of attempting to prolong it without serious harm to small and large managers, but particularly to the smaller United managers' shows next season is recognized by everyone.

GRACE LA RUE'S "FREAK" DRESS.

(Special Cable to VARIETY.)

London, July 1.

Grace La Rue, with her husband, Byron Chandler, sails on the Mauretania, and will open on the American Roof, New York, July 12.

The feature of Miss La Rue's return New York appearance will be a "freak" or sensational costume, which she wore last Sunday at the Grand Prix, Paris.

It is a gown with an extended skirt in the back. The front is straight down, with a lace or net effect across, giving the wearer the effect of having skin tight trousers on. If Miss La Rue wears fleshings under the gown, the effect may be even more marked.

On the head is worn a very small and close-fitting hat. A Paris modiste designed the outfit.

AMERICAN ACTS OPENING.

(Special Cable to VARIETY.)

London, July 1.

Kathryn Miley opened at the Tivoli on Monday doing fairly. At the Metropolitan the same day Harry First in "The Marriage Fee" (renamed), making his London debut, scored a hit.

At the Empire Shoreditch on Monday Andy McLoud went very big.

HOWARD'S LATEST.

Chicago, July 1.

Jos. E. Howard has written a new musical comedy entitled "Lower Berth No. 13." He expects to have the piece produced some time next fall.

S. & H. HAVE INTERNATIONAL.

Chicago, July 1.

The International has been leased by Stair & Havlin for a term of years, and it will reopen early in the fall. The policy is not known.

Stair & Havlin have the Great Northern, the only popular-priced combination house down town. The International will be remodeled to meet the requirements of the fire ordinance, and in "Class 5" can move scenery.

SUICIDE BY CARBOLIC.

St. Louis, July 1.

Roland E. Vogelsang, a former theatre treasurer and a brother-in-law of Dannie Chan, a theatrical man of New York, ended his life last Sunday by swallowing carbolic acid. He had been in poor health.

2,000 SMALL-TIME THEATRES IN VAUDEVILLE NEXT SEASON

About 1,000 Theatres This Side of Chicago to Play
Vaudeville Acts and as Many More in the West.

"There will be about 1,000 vaudeville theatres east of Chicago by October 1," said a small-time vaudeville expert this week, who has looked the situation over. "New England will have over 150 alone; Pennsylvania will have 100 or more, and I wouldn't be at all startled if the total exceeded that figure," he added.

This includes all of the vaudeville houses which might employ two, three, four or more acts.

Several small time agents when asked their views said that while there undoubtedly would be a great many, no positive figure or line could be obtained this early.

A large booker of small time houses said that he expected to supply 200 theatres by November 1.

As many more, if not a greater number, of smaller theatres will be opened with vaudeville in the west by the same time from all accounts, giving engagements to more acts than have ever been on variety bills before at one time.

WELLS' VAUDEVILLE NEXT SEASON.

Atlanta, July 1.

There will be a Jake Wells' vaudeville circuit next season, comprising many of the Wells houses in the south. The \$50,000 theatre being built by Wells in Savannah is to become one of the chain. That house may be named "The Garden."

During this summer some of the Wells theatres are playing vaudeville, and Mr. Wells is interested with Wilmer & Vincent in several of the ventures. A number have been incorporated for the purpose, one corporation for each house.

It is rumored without any foundation as far as can be ascertained that the Wells-Wilmer & Vincent combination might extend into the winter season, when all the vaudeville houses controlled by both Wells and the firm may be booked from one office.

At any rate it is known that Wells is establishing a vaudeville booking bureau in his New York offices at the Knickerbocker Theatre Building, and will, it is said, book all his own houses from there.

MORRIS BOOKING ST. LOUIS.

St. Louis, July 1.

For the first time as an "independent" William Morris will book vaudeville in St. Louis next week when the first Morris act will be seen at West End Heights. As four acts—Rice and Cady, Fraulein Lillian Herlein, Vanity and "The Dancing Dolls"—will be made up from the musical comedy company which closes Saturday night, only one Morris act will be used the first week, and that one not yet announced. After the first week and for a season of eight weeks, five acts will be used weekly.

Until the patronage of the Heights has been established the bigger and most ex-

pensive of Morris acts will not be sought, it is frankly stated.

Just what this new affiliation of the Oppenheimers and William Morris presages is a bit of a mystery. Louis Cella, since he has become interested in the Columbia, a Western Vaudeville Managers' house, finds himself with the American Theatre a sort of white elephant on his hands. It is vaguely hinted that some one leasing the American and booking in the Morris offices might take the American off Mr. Cella's hands without that gentleman having to straddle the fence with a foot on each side.

BUTT'S DISAPPOINTMENTS.

Devlin and Ellwood have asked Manager Alfred Butt of the Palace, London, to set their date back from July 19 until some time in August. Miss Ellwood (Mrs. Develin) has a severe case of ivy poisoning to recover from.

It is said that Patsy Doyle, the monologist, who is contracted to play the Butt house July 12, has also postponed his opening there. These, with the change of mind about playing the Palace experienced by Irene Franklin, who was to have opened on the same date, will give Mr. Butt several vacancies to fill during this month.

BIJOU DISPOSED OF.

Pittsburg, July 1.

Stair & Havlin have secured the Bijou, lately thrown into the courts.

The matter came up before Judge J. W. Over in the Orphans' Court on Monday. At that time Samuel F. Nirdlinger was given until Wednesday to file a bond of \$100,000 to insure his bid of \$856,000 for the property. Stair & Havlin had already bid \$855,000, raising Nirdlinger's first offer of \$850,000. Mr. Nirdlinger is of Nixon & Zimmerman, the Philadelphia theatrical firm, associated with Klaw & Erlanger.

SUMMER SHOW AT COLISEUM.

Chicago, July 1.

The Coliseum has been transformed into a garden, with Ferrulo's band the feature. There is also a ballet with about 60 girls. This is an innovation in Chicago summer amusements.

YVONNE THIRD BEST.

Yvonne Lamor, the English comedienne who played the first week of her second American visit at Baltimore last week, has been offered a part in one of the Shubert musical comedies beginning in the fall. Miss Lamor goes home in August to take up contracts on the other side, but she may return. Miss Lamor herself lays claim to being the "third best principal boy in English pantomime," the winner and place stakes, according to Yvonne, going to Queenie Leighton and Crissie Leonard respectively. Picking herself only "to show" marks Miss Lamor as one of the most modest.

"CONSUL PETER" MISBEHAVES.

London, June 22.

There was some excitement at the Palace last night when "Consul Peter," the "wise monk," appeared as the headliner of the Palace program, and the filler-in of the void left by the departure of Yvette Guilbert and Margaret Cooper.

The idea of a monkey heading the show did not appeal to any of the acts, proving particularly objectionable to Walter C. Kelly and Bert Levy, two Americans. Mr. Kelly felt the more aggrieved. He followed the ape, and made a statement yesterday that unless there were a change by to-night (Tuesday) he would leave. It is now reported that a change will be made.

When appearing on the stage "Consul Peter" seemed to feel that something was amiss and refused to follow his routine. Twice the monkey rushed to the footlights, and was in the audience before he could be stopped. The first time the ape made the dive he ran to the back of the house, and was tearing towards the street door when caught by a trainer. The second jump landed the "monk" in front of a pillar to the balcony. Had the pillar reached the roof of the theatre, "Peter" might have been up there yet, but luck was against him, and the audience missed some fun through his recapture, when he finished the performance.

"Consul Peter" is really funny on a bicycle, but perhaps "Peter" was angered at having been compelled to chop out some of the "raw" parts of his act that went so well in Paris.

Mr. Kelly never went better following the ape, and though inclined to "kid," saying he would take the audience out of the jungle and so on, his anger melted as he proceeded with the "Virginia Judge's" docket for the evening.

Mr. Levy also during his novel drawing sketch turn wrote a few light phrases about the monkey.

Reynolds and Donegan, the roller skaters, are the first real skating number to show in this town, and had things all their own way at the Palace last night.

Taking her former place, second after intermission, Clarice Vance brought down her usual hit.

A house rather later than ordinary did not offer much opportunity for the early acts, which were Dolly Denton, Ouida McDermott, Miller Brothers, The Gaudschmidts, Les Robertys and Cyril Cleney.

The Palace "monk" is billed simply as "Peter."

The "Consul" out of the monkey's title was brought about through Frank Bos-tock serving notice that the use of "Consul Peter" would be considered by him an infringement upon the name of his "monk" "Consul," and that suit would follow.

Montreal, July 1.

Mlle. Louise's Monkeys are playing Sohmer Park this week minus the clown simian. On Sunday during the performance the "monk," as was its custom, left the stage and climbed about among the audience. Some "joker" in the crowd handed the animal a small box of matches. The monkey ate them, and died shortly after.

Papa Brown, the English agent, is due here on the Lucania.

OFFERING HOUSES TO MORRIS.

San Francisco, July 1.

To-morrow (Friday), J. Charles Greene leaves for New York, where he has an appointment with William Morris.

Mr. Greene owns the Valencia Theatre in this city, and houses in Seattle, Portland, Oakland and Los Angeles. He says if Morris meets his terms, they will do business. The Shuberts have also negotiated with Greene, who is reputed independently wealthy, and report says stands ready to build anywhere. He will remain in New York only 24 hours, returning to the west at once.

A new Union depot will be erected opposite the Valencia, giving that house one of the best locations in town.

DEBIERE ASKING DIVORCE.

Chicago, July 1.

DeBiere, the magician, has entered suit against his wife for a divorce. She has filed a cross bill, alleging her husband laid schemes to trap her in Chicago, having employed a man to follow, and if possible, compromise her.

"CONSUL" DIDN'T OPEN.

Upon William Morris learning it was improbable that William Hammerstein could induce Alfred Butt of the Palace, London, to relinquish his claims upon "Consul Peter," the "monk" engaged to open at Hammerstein's in August, Mr. Morris postponed the advertised opening of "Consul" at the American June 28 until next Monday at the same place.

During the week, if the new Roof a-top the music hall is finished, "Consul" and the program will be removed up there.

\$14 GROSS FOR ONE DAY.

The Lincoln Square terminated its two weeks' run of pictures and vaudeville last Saturday.

The experiment, backed by two outside parties and participated in by a vaudeville agency firm, cost about \$600. Some days the receipts ran up as high as \$21, and at one time dropped to \$14.

It is said that instead of the acts playing at the Lincoln Square last week receiving cash, "I. O. U's" signed by the agency firm were tendered.

ROOF OPENS JULY 12.

There is small chance that the American Roof Garden can hold a show before July 12. The announced opening for to-night (Saturday) has been postponed.

Elmer F. Rogers, general manager of the Morris Circuit, who is superintending the reconstruction, is willing to guarantee an opening on that date.

A balcony has been added to the seating equipment of the old roof. The capacity will be about 1,400, with sufficient boxes placed down the sides of the orchestra to seat 200.

DOLLARS FOR SOUVENIRS.

Chicago, July 1.

On July 2 the 200th performance of "The Golden Girl" at the Princess will be celebrated. Every woman in the audience will receive a new silver dollar.

To obtain the coin the women must induce male friends to accompany them to the performance.

VINIE DALY REPORTED MARRIED.

Atlantic City, July 1.

The reported marriage of Vinie Daly to Jack Kohl, son of E. C. Kohl of Chicago, would not be confirmed by Miss Daly, who is appearing at Young's Pier this week. To a VARIETY representative Miss Daly denied the marriage had taken place, but to others in the theatre, while not admitting it, she stated she would say something positive regarding the report late in the week.

STARTS ST. LOUIS GOING.

St. Louis, July 1.

A mild sensation was caused when J. J. Shubert quietly came into St. Louis with William Kline, the attorney for the Shuberts, and announced the firm would build a \$200,000 downtown theatre with a capacity of 2,200. Shubert said the contracts were signed and the house would open a year from this fall. He stated the Garrick is too small for musical shows and would be used for dramatic stars while the new house would play Shubert musical productions. Then he gave out a long fine list of bookings which sounds too good to be true.

As Shuberts and Louis Cella have been trying to get together on a rental of the American Theatre, some affiliated with the American declared the new Shubert theatre story an attempt to move Mr. Cella to set a more modest price on the use of his handsome Market Street house.

But Dan S. Fishell, who will manage the new house according to Shubert, insists the location and details of the new house will soon be announced and the determination of the Shuberts to build means that there is no possibility of their renting the American.

THIRD MRS. DR. MUNYON SUES.

Philadelphia, July 1.

Pauline Louise Neff Metzgar Munyon, the third wife of Dr. Munyon, has brought suit for divorce. They have been married a little over a year.

BONDHOLDERS IN ARREARS.

Chicago, July 1.

The Haymarket will be sold at public auction in a week or two. The foreclosure has nothing to do with the lease held by the Kohl-Castle Company. The managers are simply tenants, paying rent the same as any other lessee.

The bondholders of the Haymarket have been unable to meet their obligations, and the liquidation is due entirely to their dealings.

McVICKER'S DURING REPAIRS.

Chicago, July 1.

Negotiations are now on between William Morris and Litt & Dingwall to place vaudeville in McVicker's Theatre during the alterations at the American. The American closes temporarily next Sunday. It will reopen four weeks later.

McVicker's is one of the oldest theatres in Chicago, and about the most popular. It is located in the busiest part of the city. The stage almost adjoins the rear of the Majestic Theatre.

The "Girl from Rector's" company, to go to the Pacific Coast next season, has been routed by Klaw & Erlanger for the trip.

SUMMER BUSINESS IN CHICAGO.

Chicago, July 1.

The summer season has so far been unusually dull for the down-town theatres. Most of the attractions that opened with the expectation of running throughout the sultry period will close or move. One of the best summer shows is "The Alaskan," playing at popular prices at the Great Northern. It was scheduled to occupy the theatre all summer, but it will be withdrawn in a week.

"Keegan's Pal" at the Chicago Opera House, "The Golden Girl" at the Princess, and "Sins of Society" at McVicker's, have closed. The theatres in the "Loop" still serving hot weather entertainment are "The Blue Mouse" at the Garrick; "A Gentleman From Mississippi," Grand; "The Candy Shop," Studebaker, and "The Tenderfoot," Colonial. The latter succeeded "The Hurdy Gurdy Girl," which was received very coldly.

None of the local attractions is doing much business. The American Music Hall played to one of the smallest totals of the season last week, and the Majestic is settling down to its customary summer business.

LOVING CUP TO MISS WINTER.

Chicago, July 1.

When Winona Winter left "The Golden Girl" company at the Princess Theatre last Saturday, she was presented with a magnificent loving cup by the principals and chorus of the company.

Miss Winter will recuperate at one of the lake resorts preparatory to opening her vaudeville season on the Orpheum Circuit with the Moss-Stoll Tour in England after.

WANTS FREEDOM.

Lansing, Mich., July 1.

Mrs. Marion Strickland, seventy years old, and said to have at one time been a vaudeville actress, has applied to the Circuit Court here for a writ of habeas corpus. The aged woman came here a few weeks ago and was placed in custody upon the assertion that she was insane.

ALWAYS THE SAME.

San Francisco, July 1.

The Farragut Vallejo, has been billing Maude Evans to re-appear week of July 4. The house was formerly booked by Bob Burns but recently jumped to the Bert Levey office. Sam Mendelson runs the Novelty in Vallejo, the opposition house, booking through the S.-C. office.

Mendelson slipped quietly into San Francisco and contracted with Burns for Maude to open at his house last week. Messrs. Weisman and O'Donnell, at the Farragut, haven't recovered from the shock yet.

SLOT MACHINES GO.

The slot machines are to disappear the first of the month and Frisco will have the lid on for the first time. Mike Bernard is trying to invent some scheme to replace them, but the only hope lies in the election of "Pop" Grauman to the mayor's chair.

CANCELLATION CLAUSE OUT.

A forethought rubbed out the "cancellation clause" in the Orpheum Circuit contract which Rosario Guerrero holds, guaranteeing her \$800 weekly over the Orpheum time, commencing August 3.

Satisfied that the preventative against cancellation is sufficient, the Spanish dancer informed Charles Bornhaupt, of the Marinelli office, the agency which booked her, that she would play the William Morris engagement of four weeks, commencing at the American Music Hall, New York.

Guerrero also informed Bornhaupt that Paul Schultze, the German agent who booked her with Morris, said the Morris and Orpheum Circuits were very friendly, in fact that they booked together.

It was reported that Mr. Beck said this week the Orpheum Circuit could do nothing under its contract with Guerrero excepting to play her.

Billy B. Van and Rose Beaumont are among the early acts to be booked for United time. They have been given 20 weeks next season commencing Oct. 4. Edw. S. Keller arranged the transaction.

WOOD'S ROAD SHOWS.

About 30 road shows for the small time will be formed for next season by Joe Wood, according to that agent, who said this week he expected to organize that number of companies to tour the better and "week stand" houses booked by him next season.

"The shows will carry seven acts," said Wood, "costing about \$350 weekly each, having one feature at \$100, 2-\$75 acts, 2-\$60's, 1-\$40 and 1-\$25. New York houses will pay \$300 only for their bills.

The companies will rotate in the houses, so says the agent, traveling intact.

A slight increase in prices of acts would occur, thought Mr. Wood, but this will make no difference in a certain grade of the smaller time.

While a VARIETY representative was in Wood's office, the agent offered one act an increase of \$5 weekly, and then cited it as an illustration of the increase expected.

"SMALL TIME" AGENCY DISSOLVED.

The Long Acre Circuit is no more. Disagreements between its directors resulted a few days ago in its disbanding. The heads of the circuit were L. N. Sneden and William S. ("Young") Hennessy, a son of D. F. Hennessy of the United Booking Offices.

"Young" Hennessy and Sneden disagreed as to the relative duties of each in the establishment and the corporation was called off. Sneden still has his desk in Hennessy's office, but is attending to his small time alone.

DEPENDS ON THE POLICE.

The Columbia Amusement Co. (Eastern Burlesque Wheel) may revive and retain its agreement with Dave Kraus relative to the Eastern shows playing Kraus' Gayety in Hoboken, if the police will permit Sunday shows in the New Jersey town next season.

SUMMER OPENING.

Chicago, July 1.

The Wilson Avenue Theatre will have a mid-summer vaudeville premiere July 12. It is of the medium-priced class, and will play six or seven acts weekly, booked through the Chicago office of William Morris. The Wilson Avenue is a new house.

ANNETTE KELLERMANN.

The latest photos of Annette Kellermann, "The Diving Venus," and "the tenth wonder of the world" are on VARIETY's front page this issue.

Miss Kellermann has continued her sensation of the winter season into the summer months. She is now appearing as the permanent hot-weather attraction on Hammerstein's Roof, Manager William Hammerstein having gone to the expense of \$3,000 to have a hole drilled in the solid rock foundation of the Victoria for a space in which the young woman might dive.

With the usual rush of aspirants to follow a successful leader, Miss Kellermann has been singularly left alone in this regard, and is the only "diving act" at present playing.

The Hammerstein engagement during the warm spell is indefinite.



"FIVE GAFFNEY GIRLS"

The above picture shows the "FIVE GAFFNEY GIRLS" in one of their characteristic poses. Throughout the South and West where the girls are now playing the act has met with great success. It is different from any other; original and delightfully blended with songs and dances. The act was organized by BLANCHE GAFFNEY, and she has been praised everywhere for giving vaudeville something new and novel. REVA GAFFNEY is possessed of an excellent singing voice, with perfect enunciation, and is chic, charming and pretty. Following the engagements in the South the act will play the Pantages' time. The permanent address is care of VARIETY, Chicago Office.

LONDON THEATRE, BURLESQUE VETERAN, OUT OF WHEEL

Empire Circuit Eliminates One of Its Bowery Stands. James H. Curtin Disposes of Lease at Profit and Will Manage Another Theatre.

In process of lining up next season's tour of the Western Burlesque Wheel, the executive committee of the Empire Circuit Co. has cut out the London Theatre on the Bowery, New York, probably the oldest burlesque stand in the country. Next year the Western shows will play only one house on the Bowery, Miner's Bowery Theatre.

The fact that Western organizations had to play two houses on the same street so close together they were practically opposition to each other, has caused a good deal of discussion among the managers. The situation was settled by taking the London off the Wheel.

James H. Curtin, who holds a long-term lease upon the house has been settled with amicably by the executive committee. It is understood that he has already disposed of his lease to a concern which proposes to turn the house into a "Yiddish" theatre. The terms of the transaction are understood to be most advantageous to Mr. Curtin. The former London manager, it is reported, will take charge of the new Casino, the Empire Circuit's brand new theatre on Flatbush Avenue, Brooklyn. He will be installed there, says the report, as resident manager at a handsome annual salary.

Next season's tour of the Western Wheel has already been put together, although, as far as can be learned from the executive committeemen, no date has yet been set for the drawings. Unofficially it is reported the drawings will be held Tuesday morning next.

In the new arrangement Paterson and Jersey City become three-day stands, splitting a week between them. Providence is eliminated altogether and Schenectady and Troy together make a week.

The cutting out of Albany and the reduction of Jersey City to three days take a week out of the Wheel. The disappearance of the London takes another. These are filled by the introduction of the Casino in Brooklyn and the new house promised for the Bronx, New York, by the Miner Estate in association with New York business men. What will fill the Providence week has not yet been disclosed.

The executive committee members continue to be uncommunicative, but Western Wheel managers expect that at the drawings the names of several new stands will be disclosed. They are sustained in this opinion by the knowledge that a new show, is to be introduced into the Wheel. This may possibly be "The Ideals," abandoned last season by H. W. and Sim Williams. Overtures are said to have been made to that firm to reinstate the show. It has a quantity of paper in stock, and for this reason may be selected to fill out an existing vacancy.

Last year's roll of shows is to remain undisturbed and the offer of a new franchise is taken as an indication that the Wheel is to be extended.

Up until Wednesday evening none of the managers had been notified of the open-

ing date for the '09-'10 season, although it was generally understood that Aug. 16 would be the week. In preparation for this starting point several of the managers have ordered their costumes and scenery and directed their principals and choristers to report for rehearsals in order to be ready for a preliminary week or two before the regular tour begins.

The London is the oldest theatre in the United States in point of its uninterrupted career as a burlesque stand. It was built about 1875 by Harry Miner and Thomas Donaldson. Within a few years of its completion Miner sold out his interest and thereafter Donaldson operated the property alone.

During those days the London booked in "variety" shows, varied from time to time by "extravaganzas." One of the first of this sort of show was M. B. Leavitt's "Adamless Eden," originally put out by Leavitt and later sold to Sam T. Jack, who ran it with great financial success. James H. Curtin was for a long time advance agent for the show.

Upon the death of Thomas Donaldson the London Theatre property reverted to a nephew named James. Successively it became the possession of Thomas Donaldson, Jr. (a nephew of James Donaldson), and Mrs. Valentine, a sister of Thomas, Jr. Curtin bought a half interest in the place from Mrs. Valentine.

The London antedates Miner's Bowery, also an old burlesque stand, by six or eight years. After Miner sold out to Donaldson he commenced the erection of the Bowery Theatre, which was completed about 1884 or 1885.

One of the most interesting details about the passing of the old playhouse is the loss to the profession, for the time being, of Edwin Bull, the treasurer. Bull was in the box office the day the house opened and when last season closed he was still behind the wicket. In all the intervening time Bull's only holiday came on Memorial Day. He is a Civil War Grand Army veteran and no claim of pressing business was able to move him from the habit of observing that holiday. During all the time of his employment at the London, Bull's word as to the handling of money was absolute. No one ever questioned him. He is living in Brooklyn now.

The London is said to have housed the first summer stock burlesque that ever played New York. That was in the early '80's when Billy Arnold tried out the experiment. Up to that time and later the bookings were intermittent, extravagant, variety and burlesque playing the theatre as booking were arranged under the old correspondence system.

It became a straight burlesque establishment about 1890, and has remained so since.

"A Gentleman From Mississippi" commenced an engagement on the New Amsterdam Roof this week.

"POUNDING" HYNICKA.

Louisville, July 1.

The Louisville Courier-Journal is "out after" Rudolph Hynicka, of Cincinnati. In a recent issue the paper rehashed the history of the legal complications in the building of the Gayety here by Hynicka, and also published a friendly toned letter from Ed B. Green, who first granted Hynicka a permit to build (upon which all the ensuing trouble was based). In the letter Green asks Hynicka "to go the limit" for W. D. Current, whom Green describes as a particular friend.

The Courier-Journal rakes Hynicka somewhat severely, and by innuendo claims something wrong in the whole of the Gayety proceedings. The story said that Hynicka was a millionaire, and with "Boss" Cox of Cincinnati, ran that city.

There will probably be many more legal developments in this theatrical suit before the end is reached. Attorneys in town expect that the case will yet go before the United States Supreme Court.

The statement is made by the Courier-Journal that Hynicka and Cox obtained control of the local Republican political machine in addition to that of Cincinnati to secure the power to put this Gayety deal over the home-plate.

The theatre has been completed in the face of a myriad of injunctions and other court orders.

"BLUE RIBBONS" SOLD.

Chicago, July 1.

"The Great Star and Garter Show" will be exploited in the Eastern Burlesque Wheel the coming season. G. M. Anderson, of the Essanay Film Mfg. Co., of this city, has taken over the franchise of the "Blue Ribbon Girls," held last season by M. A. Shea, from James Hyde.

An entire new equipment will be given the show, which has been named after the Star and Garter Theatre. The franchise includes all future bookings of the "Blue Ribbon Girls."

The piece selected for the production is a musical comedy in two acts and eleven scenes entitled "The Fantastic World."

Those so far engaged are John T. and Jessie Powers, Arthur H. Kherns, Robert Ellis, Gabe Nathan, Woods and Kilduff and a chorus of thirty.

Wilhelm Schaffer, for several years identified with Richard Carle and other musical shows, will be the musical director. Al Nathan, last season with "The Time, the Place and the Girl," will be the business manager.

"PASSING SHOW" MAY'S NAME.

Chicago, July 1.

May Howard, the "Queen of Burlesque," has made arrangements with Geo. W. Lederer to use the title of "The Passing Show" for a tour of the west. "The Passing Show" was the first "review" to appear before the public. Miss Howard will be supported by a company of thirty-five.

The show opens in Chicago about the latter part of August, and from here will go to the coast, playing week and one-night stands. New scenery and costumes will be provided, and they are said to surpass anything yet shown by Miss Howard.

Ray Fulton, widow of Robert Fulton, the burlesque manager, is the business associate, while Hal Lawrence will be the road manager. The show is booked solid.

"SLIPS IT" FOR \$300.

Someone "slipped it" to Larry Weber the other day for \$300, and all because Mr. Weber, otherwise known and accosted as L. Lawrence, persists in holding the mirror of the latest in men's things up to himself.

With the purchase of a new cane recently the little big man of the Eastern Wheel held a consultation with himself. The deliberations ended when the conferee concluded that with a new cane one must wear a "bill case." A "bill case" is akin to a card case, with the difference that in a "bill case" only United States bills are to be carried when in the United States.

In carrying a "bill case," the code says: "When about to reach the finale of a luncheon for two or more at any of the real restaurants, you call, in a slightly elevated voice, 'Ah, waiter; check, please.' Then with a slow movement of the right hand you unbutton the outer coat, and with the left remove the bill case from the inside pocket. If a discreet person, the wallet will be carried on the inside vest pocket, when the unbuttoning process is simply repeated.

"With the bills in the case exposed, you then carefully select one of amount ample to liquidate the indebtedness as figured by the waiter, and remarking 'This is a rather sultry day, you know,' return the bill case to the inner receptacle with the left hand, rebuttoning the coat with the right."

Mr. Weber had rehearsed until he was perfect, and thought he would try out the new money holder at the Knickerbocker Hotel.

He did on Monday. It was in the cafe. The bill case held \$300. The check was \$1.80. Mr. Weber played his part well until the return to the pocket should have been made, when he acquired stage fright, and instead "went up in the air," leaving the bill case on the marble top table while he conversed with a friend.

Upon looking for the bill case when leaving, it had disappeared. It is still "disappeared," for nobody knows anything in a case like this at the Knickerbocker.

L. Lawrence will not buy another bill case. You can't even give him one. The old right-hand trouser pocket which acted as his daily safe for years is again on duty.

BEST SHOW IN COLUMBIA.

It has been about settled upon by the directors of the Columbia Amusement Co. (Eastern Burlesque Wheel) that when the new Columbia, New York, is completed (Dec. 1), the best show on the Eastern Wheel will be known, and it will be placed to open the new house, remaining there for a run.

PROFITS OF STOCK BURLESQUE.

One of the Western Wheel managers who operated a summer burlesque organization for four weeks in May and June is said to have drawn down a total profit on the enterprise of \$1,100.

His largest item of gain was the reduction of salary to which his principals agreed. The statement is made that the managers' payroll amounted to \$590 a week. A computation of the salaries commanded by the same people during the regular season represented nearly \$1,200 weekly.

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Arthur Buckner, the agent, has re-
turned to New York.

May de Sousa has been signed by Klaw
& Erlanger for next season.

William Flemen and Violanta Suratt
were married last Saturday in Chicago.

Bertie Herron has a new act with
twelve girls called "Behind the Scenes."

Ed Blondell had his straw hat cleaned
on Wednesday, the first time in four
years.

Vaudeville stopped at Bergen Beach last
Saturday, moving pictures only taking
the stage.

Victoria Murray, formerly of the Mur-
ray Sisters, was married on Wednesday
at Fort Wayne, Ind.

James ("Bluch") and Lucia Cooper have
engaged with Wm. S. Clark's "Jersey
Lillies" for next season.

Kathleen Lynotte (Lynotte Sisters),
who has been dangerously ill at the New
York Hospital is slowly recovering.

Shapiro's "Play That Fandango Rag"
was made a "number" in "The Follies" on
the New York Roof from Tuesday on.

Several acts are said to be playing "op-
position" parks under nom de plumes.
Everyone is happy as long as it isn't "of-
ficially" known.

Cisay Loftus was married in London
on Thursday, to her physician, according
to a cable dispatch in the New York
Times yesterday.

Murry Feil returned to the Morris office
from the Chicago branch. Young Mr. Feil
will remain in New York for the remain-
der of the summer.

Eddie Gifford, the one-legged cyclist,
who was reported having died in Europe,
returned to New York on Monday from
South America.

Edward R. Burton, formerly Burton
and Brookes, will play "Judge Caperton"
in "The Girl From Rector's" at Weber's,
commencing July 12.

Georgie Mack has been engaged by Jos.
Hart for the forthcoming vaudeville pro-
duction of "Foxy Grandpa." Mr. Mack
was in the original piece.

Ben Fuller, the New Zealand vaudeville
manager leaves New York to-day on the
Cedric to complete his tour of the world.
Mrs. Fuller is traveling with him.

Jewell's Manikins have been engaged
by Martin Beck as the permanent sum-
mer attraction at the Salt Air Pavilion,
Salt Lake City, through Pat Casey.

Fred Watson intends appearing as a
monologist. His wife, Dolly Morrissey,
will also play hereafter as a single act.
Al Sutherland will book both turns.

A report this week that Jos. Schenck,
of the People's Vaudeville Co., had or
would lease the Bijou, Brooklyn, to the
Shuberts, was denied by Mr. Schenck.

Eddie Darling of the United Booking
Offices has all plans laid to sail for
Europe July 14 on the Mauretania. Mr.
Darling will remain abroad a month or
so.

Nick Norton, formerly manager for the
Olympic, Brooklyn, and the oldest living
showman, returned from the country this
week. He has not yet made his plans for
the coming season.

Al Sutherland has arranged through
Frank L. Gregory, of the Gregory Troupe,
to place American acts on the other side.
The Gregory Troupe are at the Tivoli,
Copenhagen, at present.

Gertrude Vanderbilt has filed suit for a
separation from Robert L. Dailey, her hus-
band. They have been married five months.
Mrs. Dailey alleges a hasty temper as a
bar to perpetual happiness.

Ethel Donaldson, formerly a member of
the "Miss Innocence" Co., has replaced
Louise Alexander in the "Apache" dance
act headed by Jos. Smith. They have
been routed over the United time per
E. S. Keller.

George M. Hale, last season representa-
tive of Abe Leavitt's "Rentz-Santley" Co.,
has been engaged to manage Charles H.
Waldron's "Trocadero's." Olga Orloff (Mrs.

Hale) will be a member of the same or-
ganization.

Alice Lloyd and The McNaughtons have
already received bookings in vaudeville
over here next season, obtained by Pat
Casey from the United managers. Both
acts may open in the west in the fall be-
fore playing the eastern time.

Mamie Cohen, sister of Mrs. John C.
Rice (Sally Cohen) is convalescing at
Dr. Bull's Sanitarium, 33 East 33rd
Street, New York, from an operation,
performed by Dr. Phillip Grausman, for
a severe attack of appendicitis.

Workmen started this week upon al-
terations in the Lyric, Newark, N. J., the
house booked by William Morris in that
town. During the summer a new gallery
will be built into the house, the total cost
of the work being estimated at \$35,000.

The Tate "Motoring" company leaves
for England next week, except Robert
Tate, the manager, who sails on the
Mauretania July 14. Tate expects to re-
turn with the act next season. He is
in receipt of two or three offers for book-
ings.

Gertrude Hoffmann will reappear on
Hammerstein's Roof July 12, Princess
Rajah, who also does a "Cleopatra" dance,
leaving there the Saturday before. An-
nette Kellerman will continue on the Roof
during Miss Hoffmann's engagement.

Violet and Kathryn Pearl will remain
under the management of Mortimer M.
Thiese next season, each being featured on
one of his Western Burlesque Wheel
Shows. The sisters are spending the
summer at Atlantic City.

Franz Meisel, a foreign violinist, who
toured with Mme. Calve, makes a debut
in vaudeville at the American, New York,
Monday. Octavio, a baton spinner, who
spins while wire-walking, is another new
one for the city in the same house and
week.

Mortimer M. Thiese is said to have dis-
posed of his lease for the Madison Square
Garden Roof. One of the musical com-
edies on Broadway may be moved there
in July. At any rate, all idea of Thiese
producing a show there seems to have
been abandoned.

Alix. Lucas, an English impersonator,
who came over here "on spec." about a
month ago, returns to England week after
next. He has played three weeks of the
smaller time and says he has made his
expenses. He returns to take up bookings
in the English halls which will keep him
busy until 1911.

The People's Vaudeville Co., has closed
two of its houses playing pictures and
popular-priced vaudeville. The "dark"
houses are the Bijou and Amphion, Brook-
lyn. The concern is interested in nine
theatres still running, including the Ma-
jestic, Columbus Circle, New York, the
"classiest" house of the circuit.

In San Francisco, Jim Jeffries' saloon
is situated in what is called "The John-
son Block." At the Princess in the
Golden Gate town, Fred Mace is saying

on the stage: "If our Jim knocks John-
son's block off, where will Jim's saloon
go?" (It's so purely "local" that Jeffries
himself has not used it while in vaude-
ville.)

A meeting of the stockholders of "Der
Organ" (the German theatrical paper
founded by the managers in Germany dur-
ing the recent disturbance in variety cir-
cles over there) was held in Dusseldorf
on June 22. There was some discussion
whether to dispose of the paper at twenty
per cent. less than the investment up to
date called for, or what to do with it.

The Four Alsophs, members of a fa-
mous German circus family, have been en-
gaged as one of the circus features of
the New York Hippodrome show which
opens September 4. A. E. Johnson, the
New York agent, handled the booking.
The Alsophs have never before been in
this country. They will bring over a
riding act.

One of the daily papers in outlining a
possible future Morris Circuit mentioned
the Independent might purchase the Harry
Rickards houses in Australia. A couple
of agents immediately held a hot discus-
sion how an act closing Saturday at the
Orpheum, Boston, could open on Monday
at the Tivoli (Rickards') Melbourne, with-
out missing the matinee.

In the process of arranging next sea-
sons' time by the United managers it be-
came evident that there has been no
change in the apportionment of so-called
"small time" for which acts are asked
to play at a reduction. The division of
"small" and "big" time remains exactly
as last year. Providence is still classi-
fied as a "small time" house.

William L. Lykens, the agent, an-
nounces that Virginia Harned will return
to vaudeville in a new sketch; Nellie
Bergen is booked through him; that
Adele Ritchie will commence playing in
the twice-daily in September, and that
he has booked Adams and Alden; also
Dunn and Glazier, over the Orpheum
time. Besides which Mr. Lykens says he
is arranging dates for Amy Butler, and
Fred J. Hamill and his "American Beau-
ties."

Judge Kelly in the Supreme Court,
Brooklyn, on Thursday, granted an in-
junction in effect until October, forbidding
the police to interfere with "Luna" Park,
Coney Island, on Sundays. The new po-
lice commissioner, William F. Baker, has
stated that he is a disbeliever in the "blue
law" enforcement on the Sabbath, and
that Sunday variety performances in New
York, within reasonable bounds, are
proper shows for that day.

Willie Hammerstein has an engagement
open for an expert mathematician. Willie
would like to know if it takes enough
money to run a house just for repairs to
his automobile through driving to the the-
atre from his home and back again each
day, what would the machine cost him
if he ever had a real ride in it? Any one
who will agree to keep the Hammerstein
auto in condition can have it. Willie
would like to wish that machine on Bill
Morris, and break up the Morris Circuit.

SELLING THEATRE "BY THE YARD."

Joe Wood, himself a booking agent, has framed up a system by which a theatre for which he holds a lease over the summer, will be booked by other agents on a percentage system.

The house is the open air theatre at Pleasure Bay Park near Long Branch, N. J. This week a company organized by George Homans, is holding forth there, the Romano Opera Co., being the headliner.

Next week Billie Burke takes possession with his own show. Jos. Hart will send a company down later in the month, probably following the aggregation booked by James Plunkett for the week of July 26.

All these vaudeville companies will play on the percentage scheme. Wood has in mind a big woman headliner for a week during the summer. She will gather her own company and play the house, taking 50 per cent. as her individual share, the house assuming all expenses including the payroll of the supporting organization.

"OH! YOU WOMAN" SHOW.

"Oh! You Woman" will be the Sam Scribner show next season. It is a piece written by Jean Bedini. Mr. Scribner ordered the paper for the production this week. Pominent on the lithos will be "A \$20,000 Production!" with several more exclamation marks after that.

Last Sunday while Scribner was out in his new auto-machine, trying out the Jericho turnpike on Long Island, a constable down that way tried to shoot a hole in one of the tires because the constable said the wagon was going beyond the speed limit of the village.

When Scribner heard the shot he ordered the car stopped, jumped out, and threw stones at the constable, who ran away. The auto proprietor chased him into a farm house. In the wordy battle which followed, Scribner said, with a few expletives interspersed: "Jump in that machine, and if you can make it go over twenty miles an hour you can have it."

ENGAGEMENTS IN BURLESQUE.

Below are recorded the latest engagements reported for next season's burlesque companies:

Al Reeves Co.: Charles H. Burke and Co. (five people); Mrs. Charles H. Burke, Edwin Morris, Harry Shappell, Jeanne Lansford, Almeda Fowler, Joseph Manne, May Powers, Max Gordon, Ben Small, Courtney Burton, Alice Jorden, Irene Burton and twenty choristers.

William B. Watson's Own Show: Etta Victoria, Parisian contortionist; Ida Walling, Four Musical Cates, Gracie and Reynolds, and forty girls.

Watson's "Cosey Corner Girls": Richy Craig, Will Fox, Honan and Kearney, Jess Mardo, Bell Hunter, Belle Travers, Annie Yale and twenty-five choristers.

"Washington Society Girls": Harry Mark Stewart, Larry Smith and Mamie Champion, Hazleton and Davis, Ruby Marion and Amy Thompson.

Besides the three companies mentioned above, Watson will have the direction of "The Fashion Flates," under the immediate management of Harry Montague. All preliminaries for the quartet have been completed, and Watson is resting at Atlantic City until the opening of the season.

Hugo Morris is spending his vacation at Algonquin in the Adirondacks.

"RECTOR'S" MAY STAND.

The present Rector's restaurant at Broadway and 44th Street may not be destroyed after all. The corner building lately purchased by Charles Rector was emptied of its tenants May 1 in anticipation that the wreckers would level it, when a new large hotel was to occupy that site and also take in the restaurant location.

Since then nothing has been done toward demolishing either building. Rector's has been opened regularly, with no signs of closing.

It is said now that Charles Rector and his boys have taken a 40-day option on the Churchill Building at 46th Street and Broadway. If the purchase is made, there will be no change in Rector's, as contemplated.

Former police captain James Churchill has a long ground lease on the place which bears his name. The total rental is said to only stand Churchill \$14,000 annually, on which he credits sufficient income from rentals and incidentals to clear off all but \$2,700.

The White Rats are tenants, having the two upper floors. A large electric sign takes up the roof of the building. For this open air space, Churchill is reported to receive \$3,000 yearly.

The terms of the Rector option are not known.

THE THIRD AT BRIGHTON.

Now comes a third factor into the Brighton Beach strife, where the Brighton Beach Music Hall and the New Brighton Theatre, both taking attractions from the United Booking Offices, are contending for patronage. The newcomer is the Gayety, a small establishment on the boardwalk, where for Saturday and Sunday last Joe Leo booked in a five-number vaudeville bill.

The Gayety is an unpretentious place and charges 10 cents for admittance, but it is "opposition," Leo says, and, being an independent agent with an office in the Long Acre Building, he considers that he has some nerve. The first two days of the enterprise brought Leo something better than an even break.

SHUBERTS TAKE CHICAGO SITE.

Chicago, July 1.

The Shuberts have secured an option on a piece of property in Monroe St. for a new theatre to be ready for opening early next year.

It is near the former Columbia destroyed by fire a number of years ago. The new house will probably be named "The Shubert."

FADETTE REHEARSING.

Philadelphia, July 1.

The Boston Fadettes Orchestra is rehearsing at Keith's for its regular season which begins with a three-weeks' stay in this city. Caroline B. Nichols will direct 40 pieces this season and expects it to be the best-equipped ladies' band which has been sent on tour.

The musicians have had a two-months' vacation, two weeks at Hammerstein's having been set aside. The dates will be played in September. The Fadettes are booked almost all season, thirty-five weeks having been routed already. At Keith's a "Pop" concert lasting one hour will be played previous to the opening of the regular show.

ORPHEUM RENT FIXED UP.

Sidney Schwartz, the resident manager for Harry Leonhardt's Orpheum, Yonkers, last season, said on Tuesday he had heard from Jesse L. Lasky, regarding the demand for rent made and tacked on the theatre doors last week.

Mr. Schwartz said everything had been explained satisfactorily by Mr. Lasky, who had had an understanding with Mr. Leonhardt before the latter left for Europe last month. Why Mr. Lasky caused the notice to be posted Mr. Schwartz said he did not understand, neither would he say whether the Orpheum would again be conducted under Leonhardt's management next season.

THEATRE PARTY FELL THROUGH.

Chicago, July 1.

The members of the White Rats assembled here last week for the convention nearly had a theatre party at the American Music Hall. Manager W. T. Grover invited about sixty and put aside a portion of the main floor for them.

When it was found the manager refused to allow the emblem of the organization to be hung inside, and objected to any demonstration, the affair was called off.

SUMMER EXPOSITION STARTS.

Buffalo, July 1.

The Royal Circus opened an engagement at the Stadium of the Mid-Summer Exposition, June 21 to July 5, and longer if the fair business continues. Manager Charles E. White has framed up one of the best three-ring circuses seen in this city for years. As White is an old circus man he knows.

Opening with a historical pageantry and with ten or more displays, including the Berry Family, acrobats; De Velde's Performing Ponies, Alber's Polar Bears, Con-sir's Dogs, Unita and Paul, contortionists; Mlle. Lora on the trapeze, The Piroscoffs, jugglers; Matsuda's Jap. Troupe, Jessie Keller's Cyclists, Emerson Trio, Five O'Briens, Colton's Donkey, Taylor Twins, and hippodrome races, with the "Death Defying" act of Schreyer, makes up a high class show, not forgetting Adgie's Lion, special feature.

On the grounds are Big Otto's Wild Beast Show, Dickey's Wild West, Holstein and Sangster's "World of Wonders," Randall Bros.' "Plantation Show," "Fighting the Flames," and Strobel's air ship.

The exposition, including the above and its varied attractions of food products, free vaudeville, band concerts, and covering twenty acres in the heart of the city, is of merit. A large amount of money has been expended in buildings, including the Stadium.

John C. Cave, Sr., father of Florrie C. Allen, died suddenly at Kingston, Jamaica, May 20.

William Gaffy, a musical artist and formerly a member of the Unique Musical Duo, died at Meriden, Conn., June 21.

Donald MacDonald, the "understander" of The Abdallah Troupe, acrobats, committed suicide by shooting himself through the heart last Saturday night, after finishing the week with the act at the Fifth Avenue. The suicide occurred at the home of the man's mother, Mrs. Margaret Anderson, 451 West 10th Street, New York.

POSITIVE ABOUT INDIANAPOLIS.

Chicago, July 1.

There seems no question but that there will be a new theatre in Indianapolis playing the William Morris vaudeville next season. The information comes from an excellent source. All the preliminaries to secure the Morris bookings have been completed.

THE NEW MINER SHOW.

The principals have been engaged for the new Western Burlesque Wheel show to go over the tour under the chaperonage of the Miner Estate. The show is to be called "The Talk of the Town." Those already placed under contract are James Francis Sullivan, James Mullen, Sam Hearn, Blanche Latell, Margaret Lane and George W. Scott. Only two of the list have recently played in burlesque.

SUNDAY LID PUT ON.

New Rochelle, July 1.

Bert Wilson, manager of Loew's Theatre, William Evers, treasurer, and the picture operator, were arrested by the police last Sunday on a charge of violating the Sunday law. The examination was set down for the latter part of this week.

The amusements at Rye Beach, the Long Island Sound resort near here, were closed up tight last Sunday.

BURNS TAKES "RATHSKELLER."

"Out for Fun," the new Jess Burns show on the Western Burlesque Wheel next season, will have as the burlesque or second part of the show Mike Simon's "Rathskeller" act, which Mr. Burns purchased this week.

MAYOR'S SECRETARY DIES.

Buffalo, July 1.

Mayor Adams' secretary, Victor Speers, who made an active campaign against the Voss bill when it came up before the Mayor of Buffalo, died last Monday.



LITTLE AMY BUTLER.

LITTLE AMY BUTLER will return to the vaudeville stage after an absence of three years. She will be provided with an entirely new vehicle and will tour under the personal direction of WILLIAM L. LYKENS, the vaudeville agent. MISS BUTLER is a diminutive young person, standing only four feet five inches, but she has a big, powerful voice.

SECOND ANNUAL CONVENTION OF WHITE RATS AT CHICAGO

Public Meeting at Colonial Theatre to Big House and Hot Speeches.

Chicago, July 1.

The second annual convention of the White Rats took place at the Colonial Friday night. The theatre was loaned by George W. Lederer. It was nearly midnight when Chairman Junie McCree announced the first speaker. The meeting was extensively advertised and the house held a large, enthusiastic and interested crowd, much larger than last year.

Father Shannon spoke first. He recited the necessities of affiliating the theatre with the church.

Timothy Cronin, president of the Actors' Political League, urged the auditors to organize politically, the same as in New York. He said in part: "About twenty-five years ago Louis Aldrich, who has since passed away, went to Washington in behalf of the actors, and there met the political rulers, among them Congressmen who shook him by the hand and gave every promise of support. When he urged political recognition for the actor, a Congressman said he couldn't do anything for the actors because an actor does not vote. Speaking of the Voss bill, Mr. Cronin said: "We made the people who fought the Voss bill spend \$25,000. The opponents sent agents to the Senate and Assembly, but the bill was passed unanimously." The latter part of Cronin's speech was fiery: "We must have an equitable contract," he yelled; "we must have it. We had to suffer defeat to get an equitable contract, but we will spend every dollar the White Rats has in order to get it. We tried to fight them, but they got us—took our money. But the United Booking Offices and others suffered."

Judge Dunne, western counsel for the Rats, advised his hearers to prepare for legal protection, such as arranging bonds in case of litigation with managers or others.

Denis F. O'Brien, attorney for the organization, followed Mr. Dunne, and discussed the validity of contracts and booking agents. Referring to agents, he said: "We are dealing with associations, not individuals; therefore you need protection. The agency business should be regulated by legislation, the same as employment agencies. They should be responsible and reliable in every way. The Legislature passed a law providing that contracts issued by agents be equitable." Mr. O'Brien said there was a general disposition to pirate and infringe on other people's property. He urged owners of plays and sketches to copyright their property under the new copyright law, in effect July 1.

The last speaker was Harry Mountford, secretary of the Board of Directors. Mr. Mountford gave a summary outline of the present vaudeville situation, and caused more excitement than all the other speakers combined. He proved the most forcible and astounded the spectators with some of his remarks, which were chiefly confined to the workings of agencies and their allies. He started in by saying

there were many blacklisted actors: "It is true," he cried, "there are blacklisted actors among you. If they had had a few blacklisted actors the Olympic might have been playing vaudeville to-day." Mountford read from a pamphlet issued by the United Booking Offices in which the artist is given to understand that they (U. B. O.) control all the big theatres, and can offer acts unlimited time. "The United Booking Offices say they are an agency. The office is not conducted by agents. It is a clearing house of vaudeville managers."

In a letter which he said was written in June, 1907, by the United to the White Rats, an equitable contract was promised. "The promise was not kept. Why? The actor can't reach the manager and the manager can't reach the actor. Managers are not all good. Some actors are the same. The United stands ready to get money not coming to them." Producing a letter Mr. Mountford said calmly: "I will tell you what the agents think of you. This letter is from an agent to George Greenwood, another agent in Atlanta, Ga. It says 'Get all the acts you can. Pick out what you want. To hell with the actors; take care of your houses.'" Mountford said he had the original letter to prove the assertion.

"One fool actor," he continued, "wanted work. He dared work a week in Cincinnati for the opposition, and because he did not give them some of his money he received a telegram saying after date he would not get work for two years. Another example: An act in the east was given three weeks to show the agents what he had. While playing the first week in Baltimore he was told the other two were off. He refused to finish the week unless the contract for the remaining two was fulfilled. He received a telegram bearing the information that if he did not finish the week he would not be able to play in America any more. The United put theatres on paper that have burned. I know of an act of three people receiving \$80 that had to give up 20 per cent. after it had signed for 5 per cent. Another act came to Chicago to play for the Association. The regular 5 per cent. was paid to the Association, while another was turned over in an envelope to another agent. The same act was held up again in Boston, five weeks after the Chicago engagement."

Mr. Mountford did not lose an opportunity in gaining his points. He made his auditors hear him. He said his enemies were trying to injure him by maliciously attacking his attitude. "The worst thing they can say about me is that I was born in England. If I am an Englishman it was an accident. I have the American spirit. I am for independence. The vaudeville associations do not like me. If I were representing their interests instead of the White Rats, why would they be so anxious to get me out? They say I am an agitator. They call us agitators. If we draw swords England's

(Continued on page 12.)

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Battle Creek, Mich., June 28.

Editor VARIETY:

Regarding the letter from Claudius and Scarlet relating to the fine imposed upon the act while on my circuit, I desire to say that that is correct, and in addition, make the following plain statement of the fact: Mr. Claudius' contract called for twelve minutes and he only did four, leaving the stage and refusing to do the balance of his act. He talked loud enough from the stage to create comment in the theatre. Would not have fined him at all (as I do not believe in fines) had there been any other method to have reached him. I believe you could do lots to harmonize the conditions in smaller towns of my kind if you would write an editorial for the vaudeville artist who plays the smaller time and considers it not worthy of his best efforts. I can name and bring positive proof that quite a few first-class acts have played the Michigan time at about the same salary that they receive in the larger houses, using none of their better wardrobe and sometimes going so far as to play an inferior act under the same title, taking one that makes the work much lighter, feeling there is no one to find them out, or would "kick" about it.

I am trying to run my business in a business-like manner and keep out of petty quarrels, but I cannot sit still and let everybody rub it into me.

W. S. Butterfield.

Mount Olive, Ill., June 26.

Editor VARIETY:

We wish to warn all acts of The Air-dome, Edwardsville, Ill., managed by A. Gillespie. His wife compels artists to stop with her, and if you don't, they start to pick your act for a mark. Of all the imitation piano players, there is one in Edwardsville. After the first show, we sent the stage boy who draws the curtain in full view of the audience, to go out and send Mr. Gillespie back as we were going to quit. He would not come back all evening, and we had to work, the next morning being Sunday, as this was a two-day stand, Mrs. Gillespie at the breakfast table started to boost the piano player, etc., and finally we could not stand it any longer, and went to our room, packed our trunk and quit, receiving our money for the day's work, after Mr. G. trying to coax us to finish out the engagement. Keep clear of Edwardsville.

Beecher, Maye and Ethel.

Editor VARIETY:

Cincinnati, June 26.

Owing to the fact that during the past year two women have been using the title of "Mlle. Dolores," I am compelled to re-assume the above name which I have not been using for the past year. My husband J. Francis Hofmann, desired me to use his name for a while. For 20 years I worked patiently and very hard to gain a recognition in the professional world, and I have never been cancelled or closed in any

house for incompetency, yet these women who are using this title have. I have received this information from reliable people.

I was born in Boise City, Idaho, in 1880 and was christened "Dolores" by my people of the Cherokee tribe and which name I have always used since my eighth year. These women are at least eight or nine years my junior.

I therefore announce that the original, the first and only, Mlle. or Mademoiselle Dolores is still in existence. Although I am compelled to protect myself from would-be "actressesses" and "piratesses," I am more than sorry that the profession has come to such a pass that there is no alternative left for me.

"One Who Is," not Has Been.

Mlle. Dolores.

(Hofmann and Dolores.)

CHANGES IN THE "FOLLIES."

Changes have been going on in "The Follies of 1909" on the New York Roof for the past couple of weeks, and more are in prospect.

Norah Bayes and Jack Norworth did not appear for the performance Thursday evening. No reason was assigned. Lillian Lorraine assumed Miss Bayes' songs in addition to her own allotment of numbers. Harry Pilcer, who joined the piece on Wednesday, played Mr. Norworth's role.

Tom Almond, the "kangaroo" dancer, has been dancing one minute and a half in the "Jungle Scene," since Monday. Charles Robinson was stated to appear last night, with new comedy material for the show.

On Monday next Annabelle Whitford will substitute a "Brinkley Bathing Girl" for the displaced "Christy" type she first appeared in. There is also said to be a naughty and somewhat risqué Spanish dance in process of preparation, which may be introduced for the first time Monday evening.

"CITY SPORTS," NEW SHOW.

Phil Sheridan's "City Sports" will virtually be a new show on the Eastern Wheel next season. Fresh pieces have been written for the production by Jack Burnett, who will manage the company during '09-'10.

Mr. Sheridan will probably go out with it for the first few weeks.

Brooklyn, June 30.

Editor VARIETY:

In reviewing our act last week, *Dash* mentioned a resemblance of a small portion to Frederick Hawley's "Bandit."

Kindly state that that dramatic "bit" was written and staged by Mr. Sabine. We were unaware of the similarity, not having seen Mr. Hawley nor the "Bandit."

Mlle. Vera.

(Mlle. Vera and Chas. Sabine.)

John T. Kearney will build a one-story picture place at 1338 L Street, N. W., Washington. Plans have been filed.

London, June 22.

Middletton and Spellmyer will sail for the States Aug. 3. They will have completed their Gibbons time by then. Mr. Middletton said he intended to remain longer over here, but some one sent him a picture of the old Long Island home-stand, and it was all off.

Sam Collins, who has been the life of the Revue at the Empire, leaves there this week. He is expected to frame up a real live act for vaudeville.

Gorge Foster, the agent, has moved to quarters in New Coventry Street. They occupy a prominent corner on Leicester Square.

Hughes, of Alexander and Hughes, has obtained a divorce from Ray Wallace, who also plays in the halls. The allegations had to do with the defendant's actions while in Scotland.

Marie Lloyd is reported as quite ill, and that it will be some time before she will play again.

George F. Hall, under the management of B. A. Rolfe, opens in London July 5, appearing at the Canterbury and Paragon.

A solid list of bookings for social affairs only, sufficient to keep him busily engaged for some weeks, is held by Marshall P. Wilder, who had a London daily give him two columns besides a four-column cut the other day. So you see, "Marsh" lands wherever he is.

An awful noise on the Strand the other day sounded like a motor car smash-up. It was caused by Ted Marks' new black and white checked trousers.

Morris Gest with his bride arrived a few days ago. They will leave shortly for Paris, where Mr. Gest expects to arrange for a production at the Olympia. The newly wedded couple will remain on the Continent for the remainder of the summer.

Harry Leonhardt is in London waiting for the opening of the "Big City Quartet" at the Palace.

In a little while Harry Rogers, who has been over here for three years, will return to the States. With Mr. Rogers will go his sketch "Told in a Flat" and a four-act play he has purchased on this side.

In the "Personal" columns of the dailies this week, generally used to make appointments with people who look good to someone else, there was a little note saying one party wished to meet another at 8:45 at the Tivoli. That is when Daisy Jerome appears, and Daisy is suspected.

Mr. Alden of the Empire was seen at the Palace the other evening in conversation with Alfred Butt. A bunch of newspaper men about told me that was no cause to imagine there would be an amalgamation of the two halls.

Helen Trix has decided upon the South African engagement, and will leave in October. Helen will likely play Australia to follow.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

"Paradise Alley" will probably open at Barassford's Hippodrome, Sheffield, two weeks earlier than expected.

The new Gibbons-Barassford offices are in full swing. The luxury and general layout of the headquarters have aroused much admiration.

The Palace and Pavilion, in Glasgow, Sam Lloyd's houses, have been doing some tall bookings lately, worrying greatly the Stoll hall there. The largest salaries England knows of are not too big for Lloyd, which is nice for the artist but not so nice for the competitor.

An acrimonious discussion threatens with the presentation of Jos. Hart's "Football Dogs" on the other side. Harry Velanche, who has been playing "foot-ball dogs" under his name for a year back, ran into London in haste the other day when he heard of Hart's dogs. It seems from what Velanche told his agent, Paul Murray, of the Morris office, that Mr. Hart spoke to him (Velanche) several times while the latter was showing at the Folies Bergere, Paris. Velanche says Hart suggested he should take his act to America, and claims that Hart could not have secured the American rights. The man from whom Hart purchased his dogs, says Velanche, was formerly in his employ. Velanche and his dogs are booked for future time in the States.

The Stoll circuit has a great hall in the Grand, Birmingham. The class of patronage the house attracts is also above the average. The theatre is large, and the lighting almost perfect. Horace Goldin headlined the show there last week. Edward Foster, the manager, is a "good audience" all by himself. No act has a chance of "flopping" while Mr. Foster is in front. He always has ready a laugh which sounds like a crowd.

There may be much talk about the hesitation of the English in coming forward with large money for artists, but a letter from Ashton's Royal Agency to Walter C. Kelly, offering The Judge \$150 for a twenty-minute turn at a social fest shows there's some money somewhere over here.

Belle Belmont came back to town looking regular, and now everybody is asking Belle how she lost the weight.

It's the Big City Quartet, not the Big Four, booked at the Palace by Bert Levy. American quartets are rather plentiful over around about just now.

After playing the Gibbons' tour next summer, Julian Rose will wander on to Australia for Harry Rickards.

Harry Tate is in charge of the arrangements for the annual outing of the Water Rats, to happen July 4. There are a lot of people over asking when Bob Tate is coming back. Bob is Harry's brother, and has been piloting the Tate acts around the

States for a long time now. In fact, from what we hear, "Fishing" and "Motoring," mostly "Motoring," haven't lost over two weeks in the past three years on your side of the water. The Tate and Karno acts have certainly brought England to the front in American vaudeville. Karno through Alf Reeves holds another such record. Both are comedy numbers, so there's some English humor which certainly gets over away from home.

Paul Murray has placed Callahan and St. George for a return on the Barassford time. Murray also arranged a route for "The Colonial Septet."

Tortajada won the suit brought against her by the Warner Agency for commission on the Coliseum engagement. The Warners had to pay the costs, besides.

The Empire announces that Genee will return to head the ballet there July 5.

Carl Hertz, the illusionist, and his own company are playing the Hippodrome, Peterboro, this week on percentage.

The O'Brien Havel Company picked up any quantity of laughs last week at the Hippodrome, Birmingham. Bijou Russell was programmed to play there, but for some reason did not appear.

E. W. Wyndham is playing as a single act now. Formerly he was the comedian of Wyndham and Walters. He did much better when working with a "straight" man.

At the Hippodrome, Brighton, last week, the Platt's Child Trio did exceptionally well. Papa comes in to adjust the piano stool for one of the kidlets, just to show the house who is running the act. Papa's meal tickets would do much better if they would clip the turn down a bit, and stop "stealing curtains." It's funny how youngsters will "steal" curtains under parental advice. Sometimes it's managerial. I remember a couple of kid acts in the States, and they certainly drew the show out to tiresome lengths each performance by this jockeying for applause under the impression it would "boost" their salaries.

Pichel and Scales are a couple of clever comedy acrobats on the Barassford time.

Frederic Melville's "Moto-Girl" reappeared at the Coliseum last week. The act is not new here by any means, but the finish, when the "automaton" speaks, went just as big as ever. Melville has given the number a dandy setting, and is using several page boys.

Houdini is touring Scotland. He is at the King's, Dundee, this week.

The Morris time for Clark and Hamilton has been finally settled upon for next season. They would have gone over last spring, but could not postpone English time.

A couple of Turkish women, claimed to have been the real thing at the former Turkish Court of the dethroned ruler, are at the Coliseum this week.

It wouldn't be a surprise were Helen Trix to do away with the piano before long. Last week at the Coliseum Helen did two songs without it, and never missed the absence of the ivories.

"The Equerry to the Emperor of Russia" was at the Coliseum last week, according to the program. "The Equerry's" other name is Guichenef. He has a great looking horse, and "The Maxixe" astride was very well done.

HOLBORN EMPIRE.

London, June 22.

R. A. Roberts and Harry Tate, both immense favorites, are successful this week in holding up what, without their presence, would be a very ordinary bill. Dora Martini opens the show. She has an exceptionally neat and pretty routine of feats on the trapeze, to which is added a striking appearance. Rhoda Gordou dresses as a Scotch lassie and dances and sings in the highland costume. The audience showed no great enthusiasm.

Mozette and Page show a likable comedy juggling act, gaining distinction from the fact that the comedy assistant, for once, is a sure-enough fun-maker. They won the first real applause of the evening. Little Cissy Lupino starts something when, during her clever dancing act, she appears in tights, a costume she fills out most satisfactorily.

Lane and Lloyd offer a comedy sketch, the plot whereof concerns itself with a domestic misunderstanding. The vehicle is commonplace and the mainstay of the offering is the splendid appearance of Miss Lloyd. Farr and Farland have an amusing string of patter. Both comedian and "straight" worker handle their matter with conspicuous skill and could serve as models for talking comedians depending upon this style of work.

The Four Netherlands make up a girl act. They depend a good deal upon a number during which they strip off their stockings. The leader of the quartet is pretty rough in her methods, but the final dance, in which only three girls are concerned, is well worth while. Vites is a maker of rag pictures. The pictures develop rather slowly under his hands and the audience at the Empire was disposed to become restless. The completed work, however, won applause.

William Lee and Helen Bentley have a sketch strongly resembling an Anglicized version of "The Counsel for the Defense." Lee makes a capital characterization of the eccentric lawyer, while Miss Bentley is convincing as the coster girl whose sweetheart is about to be tried for murder. In the intense passages, however, she fails to quite reach the proper emotional strength.

Gus Le Clerq, who was one of the funniest things in Karno's "Yap Yaps," attempts a single with indifferent success. In the Karno act he was irresistible, so there must be something the matter with his new material. The others were Sanford and Lyons, dancing, and Dan Thomas, a comedian with not a little "blue" material.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, June 22.

The Russian Troupe, formed of the pick of the singers and dancers from the operas of St. Petersburg and Moscow, terminated their triumphant season at the Chatelet Theatre on June 18, and has proved to be the greatest artistic treat in Paris for a long while. They had a full house every performance, the takings being on an average \$5,037. Although not yet reported to my knowledge, I have it on good authority that the Czar gave 200,000 roubles from his own coffers in order to introduce and foster Russian art in Europe by showing Paris what his country can turn out in the way of classical ballet dancers and grand opera. The Czar has succeeded beyond all expectations.

The vogue for classical dancing has thus been created in France, and we shall probably see many dancers next season. As a forerunner the Theatre des Arts (where they have mounted "Caste" in French) terminates the show with a series of artistic dances by Gaby Noell and Lucienne Myssa. Furthermore Isadora Duncan intends turning her back on Germany and opening her children's school of dancing in Paris, where she will take girls as apprentices if the parents promise to leave them in her entire care till the age of 18.

I recently reported Mme. Caroline Otero's latest law suit. She asked for \$965 expenses against the paper publishing unauthorized "Memoires of a great music hall artiste," but the court, considering she had sustained no financial loss, has given her \$38 damages.

The engagement and presence of Olga Desmond in Paris is at last signalled here, and the incident raised in the Berlin Reichstag last winter regarding her visions of art is recalled by the French press. As VARIETY stated three weeks ago, she is to appear at the Marigny on June 27. Ethel Levey is still going strong at the Olympia, but is anxious to get a rest before she opens at the London Alhambra in August. She confided to me the fact that she goes to the Berlin Wintergarten, then Vienna and will be back in Paris again next winter.

Fregoli has been received at the Vatican by the Pope of Rome, who expressed regret at not attending this artistic performance. A farmer, who was acting as steward for Caruso's property in Rome, committed suicide on learning that the great tenor was losing his voice. As a matter of fact, Caruso has recently been operated on in Milan for the second time. He has been suffering from a small tumor on the right side of the vocal cord, with which it appears singers are often troubled. Last year Caruso submitted to a similar operation on the left side vocal cord.

As previously explained, places of amusement in France are subject (besides ordinary rates, taxes and special obligations) to an additional tax of 10 per cent. on gross takings at the box office or turnstiles, which is imposed for the purpose of supporting hospitals and

charitable work. As a matter of fact it is calculated that only 40 per cent. of the entire amount thus obtained from ball-rooms, concerts, music halls, parks, race tracks, theatres, moving picture and other shows, really go for the purposes intended, about 60 per cent. being expended in the distributing and collecting of the money, which is paid over by the managers to special inspectors, employed by the Board of Public Charities, who are attached to the various theatres, etc., for the purpose of scrutinizing the actual takings at each establishment.

Although there are many laws and decrees dating back a century ordaining that the spectator should pay this poor tax, the directors have, since 1850, invariably acquitted the *droit des pauvres*, and it is probable they originally calculated same on the price of the seat. There is now a movement in Paris, however, to drop this system and to let the audience pay a supplementary fee of 10 per cent. to cover the poor tax. How this is to be properly done is the burning question now occupying the minds of all theatrical men. Some suggest an adhesive stamp for the amount of the tax, to be put on the ticket when sold at the box office; others propose making two separate charges at the same time, firstly, \$2 for the seat (as marked on the ticket), secondly, 20 cents for the poor; total, \$2.20. The latter amount will be at once handed to the agent of the Assistance Publique (always on duty during the performance at each resort), who has a right to a place beside the two elegant dignified gentlemen found in a kind of pulpit, called Control, at Parisian theatres, and all music halls except the new Olympia.

It is almost certain that the latter means will be adopted at many houses after Oct. 1 next. The charity officials are not at all pleased at the agitation over this vexed question and would prefer that the managers continue to deduct 10 per cent. from their gross receipts, leaving the general public to almost forget they are being thus taxed on their pleasures for the benefit of their less fortunate brethren—and the administration. It might interfere a little with the enjoyment of some individuals. But the managers object to selling a seat at an advertised price and then disgorging 10 per cent. without any return beside the other forms of contribution. As matters now stand the large music halls here, playing revues, have to deduct over 21 per cent. every night from their gate money, in addition to ordinary working expenses: 10 per cent. for the poor tax, 8 per cent. author's rights to the big trust of French playwrights, and 3 or 4 per cent. to the smaller society. But the law specifically states that a spectator must pay 10 per cent. for the *droit des pauvres*, and we shall surely have to pay it after October 1.

The new program at the Jardin de Paris on June 16, somewhat hindered by the unpleasant weather: Reba and Inez Kauffman, who go great; Mabel Davis, musical; Camille de Changis, and Eve de Clerc, in a sketch; Henry Morton, The King of Handcuffs; Therese de Ternann, horse-woman, and a few others.

BERLIN NOTES.

Berlin, June 21.

There must be a great deal of "monkey talk" in London and New York just now, with "Consul Peter" engaged for the Palace and Hammerstein's, while Bostock's "Consul" has been taken by William Morris. There are other "monkeys" around, one "Moritz," belonging to Carl Hagenbeck is claimed to be even better than either of the others. Hagenbeck would not allow "Moritz" to go to New York, although Morris wanted him, having wired to Berlin from London. Then there is Albert Schumann's "Paet," an ape the counterpart of "Consul Peter." "Paet's" engagements will hold the monkey over here until September.

Gabor (not Gabriel) Steiner will open Ronnacher's, Vienna, September 1, with operetta and some turns, so Ronnacher's will remain a music hall.

Berlin's "White City" is a garden (beer garden) with a band and merry-go-round. Business is very poor. Americans who visit it are much surprised at the outlay and meagreness of the outfit as compared with the summer parks in the States which are known as "White Cities." The Germans are already calling this Berlin place "Pleite City," meaning it went pleite (broke).

Roger Tolomei is the new representative for the Sequin Tour in South America. He is an Italian, and was with Mr. Sequin nearly all the time when in South America about ten years ago. At one time Tolomei was a musical clown. He is a very nice fellow personally, the directly contrary to Rottenburg, whom he succeeds in the representative capacity. The Zazell-Vernon Co., an American act, has been booked for the Sequin trip by Tolomei from the Hansa, Hamburg. They sail for Buenos Aires April 21, 1910, and have been engaged at a very big figure. The Four McNallys, an American wire act, engaged from the Apollo, and will leave August 15. Mr. Tolomei has already booked enough numbers, mostly German, to run the Sequin payroll up to \$9,000 monthly.

Martin Stein, one of German's most popular managers, died yesterday (Sunday) morning in Berlin. His death was brought about by stomach trouble, following an operation. He was the manager of the Thalia, Elberfeld. Nearly all the American acts touring this country have played there.

The roller skating fad has commenced to catch hold here, with the result that the rink opened by Nick Kauffmann and Ike Rose is packed nightly now. Berlin at present has a "Roller Skating Club," so the first venture of its kind in Berlin has fallen upon soft ground.

Mr. Wollsteiner is now in charge of the Marinelli Berlin office, replacing Leo Masse, who resigned.

Wizard Stone in "The Globe of Death" is at the Circus Cinielli, Copenhagen, meeting with marked success. He goes from there to Budapest (Circus Bektow) and is booked on the continent until December, when he returns over the Moss-Stoll time in England.

GIBBONS' BIG PROJECT.

London, July 1.

The London County Council has just passed plans for the big music hall, to be financed by the London Theatres of Varieties, of which Walter Gibbons is the moving spirit, and which it is declared will be the largest and most elaborate establishment of the kind in England.

It will be known as the Palladium, occupying the site of the old Hengler's Circus on Regent Street, and will be in readiness by early January. Mr. Gibbons is already arranging the opening program, to include a big spectacular burlesque in three scenes. The auditorium will be 100 feet wide, with seating capacity for 4,000. Admission will run from 15 cents to \$2.

The London Theatres of Varieties has recently made public a report of its first year's business. It paid twelve per cent. in dividends. For the term covered by the report the total profits amounted to more than \$300,000.

The Gibbons concern states that it is able to provide 27 weeks bookings in London alone as well as 25 additional weeks on tour. By Jan. 1 next six theatres will be added to the list. The Gibbons-Barassford agreement, whereby the Varieties Co. handles the provincial bookings of the Barassford Tour, contributes a good deal to the imposing total.

BRINGS BACK DANCERS.

Following the return of Jos. Shea, the agent, from Europe, will arrive in time to open at the Brighton Beach Theatre July 26 The Godlowskis, a troupe of Polish dancers. There are seven girls and three men in the act.

Besides these dancers, Mr. Shea has imported six English girls he found playing in Vienna for his "English Rockers." The revised "Rocker" act will show at the Brighton Beach Music Hall August 30.

SASSE'S FOREIGN OFFICE.

Berlin, June 21.

Charles L. Sasse, the New York vaudeville and circus agent, has announced his intention of opening a branch office in Berlin shortly. With headquarters here he will inspect whatever new material is offered in the German and Continental theatres with a view to placing it before the American circus managers.

Since his arrival on this side several months ago Sasse has covered a good deal of territory in the reviewing of foreign acts.

UNION MUSICIANS OBJECTING.

Chicago, July 1.

There may be a legal tangle between Jim O'Leary, owner of "Luna" Park, the American Musicians' Union and the Chicago Federation of Labor.

The latter organization does not recognize the union. O'Leary claims he and his musicians have been placed on the "unfair" list. A few years ago an injunction was served restraining the Federation from interfering. This, he says, has been violated.

DUrban's band is reported the cause of the controversy.

Geo. May, the orchestra leader at Hammerstein's, doesn't have to arise early on Monday mornings nowadays. The very few changes made in the weekly program at Hammerstein's this summer have reduced the Monday morning rehearsal time to a minimum for Geo.

CIRCUS NEWS

REFUSED CIRCUS INJUNCTION.

Chicago, July 1.

An application by representatives of Carl Hagenbeck to restrain Ben Wallace from the use of his name in the billing of the Hagenbeck-Wallace Circus, was refused in the Superior Court of Cook county this week. The court held that there was no occasion for a temporary injunction pending the trial of a damage suit. It was pointed out that Wallace was amply able to meet any verdict for damages, and inasmuch as he had been using the Hagenbeck name for two years, this was a late day to demand an emergency court order. The suit has been commenced and is expected to come to trial during the fall term.

OPPOSITION FROM MEXICO.

Washington, July 1.

Railroad contracts filed with the Interstate Commerce Commission will bring the Trevino Circus into the southern States. This is the outfit which supplies Mexico with opposition against the Circo Bell, of which Dick Bell is the proprietor.

Bell has pretty complete possession of the larger towns in the Central American republic, but Trevino is said to do very well in the smaller communities. The show seldom gets out of Mexico. This year it is routed for El Paso and half a dozen other towns in Arizona, Texas and New Mexico. The contracts call for the transportation of six cars.

WANT CIRCUS SALE STOPPED.

St. Louis, July 1.

Arguments were heard Wednesday in the United States District Court on restraining order issued to stop the sale of Rice Brothers' circus. W. H. Pomeroy, an East St. Louis stock man, attached the show for \$10,500. The sale to satisfy his claim was set for June 29. Another alleged creditor, a lithographing company, seeks, besides an injunction, to throw the circus into bankruptcy. Rice Bros. was the first circus here this season and never got further than the East Side.

Chicago, July 1.

C. C. Wilson, railroad contractor for the Ringling Circus, left Chicago this week to be present at the auction of the Rice Brothers' Circus in St. Louis.

He is commissioned to prevent the sale of the elephants with the Rice outfit as well as the animal dens. These parts of equipment were sold to the Rices and have not yet, it is declared, been paid for. Wilson will tie the property up in litigation if necessary.

REPORT GOOD BUSINESS.

Chicago, July 1.

Agents from several of the big shows are in town and report excellent business from their headquarters. Among the number are "Pink" Hayes, contractor for Miller Bros. "101 Ranch"; Ed. C. Warner, railroad contractor for the Sells-Floto show; Mike Nagee, general agent of the Barnum Bailey forces; J. D. Newman,

general agent for the "No. 2" Gentry outfit; Fred Gollmar, general agent for Gollmar Bros., and W. A. Tarkington, general agent for the Yankee Robinson Show.

The inside gossip of the circus men, however, indicates that the season is not running as smoothly as it might for "Young" Johnny Robinson. The Robinson Ten Combined Shows has struck a good deal of rain in Pennsylvania. Beside the absence of "The Governor" his fine strategy is missing in the routine department, that having been handled this season by "Young Johnny," who has taken over the handling of the show.

CAMPBELL BROS. QUIT CANADA.

Chicago, July 1.

Campbell Bros. have made a sudden change of route and turned away from Canadian territory. During their visit to the Dominion the Campbell Bros. were in hot competition with the Cole Bros. Circus and the continued fight of bill posters and advance forces decided them upon a change of country. The Cole outfit waged determined warfare on their opposition, sending out a strong opposition brigade to plaster "coming soon" paper in all the Campbell stands.

SELLS-FLOTO HEADED SOUTH.

Chicago, July 1.

W. E. Franklin, general manager of the Sells-Floto Circus, is expected to arrive here on a business trip next week. The Sells-Floto outfit has contracted railroads for a southern trip this fall, commencing at Columbus, O., Sept. 6. At this point the circus touches upon the Norfolk & Western Railroad and it will continue toward the south along that line.

AGENTS ON THE WING.

Chicago, July 1.

Edward C. Knupp, general agent of the Cole Bros. Circus, and Harry B. Potter, the acting general manager, left Chicago this week for Minneapolis. From there, if they follow present plans, they will move up to Winnipeg.

For some unexplained reason the big circuses have dodged Maine this season. None of the larger organizations has attempted to invade the prohibition State. Frank A. Robbins, however, got into the State several weeks ago, and is said to have cleaned up a handsome profit on the undisturbed territory.

Sam Rice will return to New York about July 20 to commence rehearsals with his show. Last week Mr. Rice and his wife, Lulu Beeson, played "hookey" at Venice, a summer resort near San Francisco, The Lulu Beeson Trio having an open week. The act plays Salt-Air, Salt Lake City for two weeks, commencing July 11.

Lillias Grant Robertson, a totally blind young woman, who has been heard in songs in drawing rooms and churches around New York, will play vaudeville next season under the management of Miller Munson.

"SPECIALS" DON'T "SPECIAL."

Two "specials" could not deliver Jos. Hart's "Bathing Girls" and baggage to Shea's, Buffalo, in time for the Monday matinee this week. Mr. Hart is around inquiring the good of "specials" any way.

Of course, as with the Long Island Railroad, it was nothing more than expected, says Mr. Hart when that road sent his "special" out behind the "Owl train" last Sunday night from Rockaway Beach, where the act was closing an engagement.

At the suggestion of M. Shea, Mr. Hart had selected the D. L. & W. to carry a special car with the baggage, and another for the company to Buffalo from Hoboken. The D. L. had guaranteed that if Hart had his baggage on the 2 a. m. boat from Twenty-third Street, the special would be tacked on to the fast mail bound for the west about 2:45.

The baggage reached the ferryboat in time despite the L. I. R. R. and Mr. Hart accompanied it across the North River to see it safely departed. Reaching the yards at Hoboken, no one knew of any special car. When it was finally found, the conductor of the fast mail told Joseph not to "kid around in this hot weather" when Mr. Hart said the car was to be on that train.

Appealing to the yard-master, that worthy informed Hart that he knew his business, and there was no car going out of Hoboken that night which was not then on the mail train. The station-master agreed with the yard-master, and Hart returned to the conductor. A brakeman hinted to the conductor that he had better investigate, as "this man seems to know what he's talking about," but the conductor replied "All aboard," and the fast mail pulled out without "The Bathing Girls" luggage.

Afterwards the D. L. & W. officials profusely apologized to Mr. Hart, saying the car would reach Buffalo by six o'clock Monday surely, and some one would lose a job besides, but the apology failed to clear the extra bills for the "specials" which didn't "special," and it's no more "L. I. R." or "D. L. & W." for Joseph.

John Considine, one of the former proprietors of the Metropole Hotel, and with a brother, George, interested in the restaurant and cafe in "Dreamland," Coney Island, died of pneumonia in his New York home Friday evening of last week. His illness had lasted only about ten days, and developed from a severe cold contracted during an automobile ride to Coney Island from the city. George Considine was traveling in the west when the doctors decided his brother's illness was likely to prove serious. He arrived in New York Thursday in response to a telegram and was present at the deathbed.

'Gene O'Rourke has brought a suit against William Morris, Inc., for salary during nine weeks, alleged to have been contracted for, but not played.

Kittie and Fannie Watson (Watson Sisters) have resigned with Fred Irwin for next season, their fifth with that manager.

The Peerless Two Macks have contracted for next season with Campbell & Drew.

CONVENTION IN CHICAGO.

(Continued from page 9.)

treasure chest (meaning Water Rats) will come over. All White Rats will respond. They can call us agitators. Agitation keeps the world pure and clean. We will keep agitating until our ocean is pure. The sword will not be sheathed until freedom for actor, peace and prosperity smiles over the land."

Telegrams and cables were read from the Society Artists, France; Variety Artists' Federation, London; Walter Le Roy, Geo. Felix, Ed. Keogh, Board of Directors of White Rats; Fred Niblo and George Fuller Golden. Mr. Golden wired the following from Saranac Lake, N. Y.: "For justice we have built our temple; built strong, for we sought long for it; fought wrong for it, that we may give it gratis to all who seek the light of our stars; love and blessing to all. First chief and founder." The cablegram from Variety Artists' Federation, London, read as follows: "Fraternal greetings to you all. We have fought long and successfully, and though your fight may be tedious, we feel assured that victory will finally result."

A scamper followed in the banquet hall of the Sherman House. Those present were Eddie Clarke, Harry Grey, Chas. Mast, Harry O'Neal, Jas. O'Neal, Joseph I. Devlin, John A. West, L. Wolf Gilbert, Irving Katzen, Joseph K. Watson, Harry M. Strouse, Roger Imhof, W. W. Aiston, Al Nathan, James Edwards, Al Leonhardt, Harry Lakola, Tom Haverly, Robert Nome, Bobby Gaylor, Chas. W. Carberry, Geo. W. Mielt, I. E. Smith, Dave Scott, Sam Surazel, Junie McCree, Harry Mountford, Wm. J. Cook, Tim Cronin, Denis F. O'Brien, Frank Fogarty, Herbert Ashley, Ralph Durfee, Eddie Lane, Frank Cosgrove, Ben Grinnell, Patrick A. Henry, Leonard A. Quill, Walt Makee, Arthur Abbott, Lew Flat, Chas. E. Colby, Tom Powell, T. H. Murphy, Bobby Carroll, Barney Ferguson, Ed E. Perry, Jules Lee, Geo. E. Delmore, Chas. Glocker, John F. Sully, Jack Irwin, Johnny Delmore, W. A. Schaar, Glen Schoaff, Ed Sheehan, Chas. Black, Harry Heine, Duke Darrow, Geo. Stubblefield, James C. Booth, Turkey Boyd, Cliff Dean, Le Roy Millard, Lewis Braham, Al Burke, S. D. Ricardo, Stephen Juhasz, Geo. Bartlett, De Loss B. Edsall, Ren Shields, Lee M. Hart, J. J. Callahan, Joseph Callahan, Wm. Corbett, Jack Gleason, Thos. Hanton, Johnny Fogarty, Dr. James Cunningham, Steamboat Stewart and Frank Wilson.

Following the mass meeting at the Colonial, a couple of Chicago vaudeville agents who had been designated by name during Mr. Mountford's discourse waylaid the speaker at the Sherman House. There was much and loud talk at the meeting, Mr. Mountford being unaccompanied, but nothing happened.

During the stay here of the big Rats, 57 members were initiated into the order.

HEADLINERS NEXT WEEK.

Annette Kellermann, Hammerstein's. Dazie, Fifth Avenue.

"Consul," American.

Eva Tanguay, Brighton Beach Music Hall.

Romany Opera Co., Brighton Theatre. Henry Lee and Cliff Gordon (joint), Deimling's, Rockaway Beach.

CHICAGO.

Louise Dresser, Majestic.

TALKING OF F. S. A. CONVENTION.

While many of the out-of-town renters seem to have the idea that the coming convention of the Film Service Association at Atlantic City week after next will develop some movement of importance to the trade, the larger New York renters look upon the gathering more as a junket than as a meeting of business men with serious intent.

"I have been importuned by a number of western renters lately to carry proxies to the convention and act for them," said a New York man this week. "In each case I have replied that there seemed no occasion for representation. As a matter of fact I cannot see where there is any possibility for important action in the meeting. I even doubt whether the manufacturers will attend.

"Upon the formation of the Motion Picture Patents Co., last January, the old F. S. A., which had some semblance of official existence through its agreements with the manufacturers, was dissolved. In its place was formed the present organization, more as a social body than an association holding any trade significance. The Patents people did not recognize it as a factor to be considered in the administration of its affairs and, at least to my knowledge, have not since been officially cognizant of its existence."

This seems to be the feeling in New York. The Atlantic City meeting may result in a beneficial exchange of views and a discussion between the renters of the different sections of the country which will have a wholesome effect upon the business, but as for any organized move looking toward the advancement of the business interests of the renters as against the manufacturers, the prospect is decidedly slim.

MUST PAY DAMAGES.

The Appellate Term of the Supreme Court has reversed the decision of a Municipal Court justice who held that J. Scherer, proprietor of the moving picture place at 125 Rivington Street, New York, was not liable for injury to his patrons when the balcony collapsed on Dec. 12, last.

The decision written by Judge Gildersleeve, and concurred in by all of his associates on the Appellate Term bench says the law is well settled in this State that when a party in possession of premises throws them open to the public for profit, he implies the premises are safe, and is responsible for injury unless it can be proven that the injury resulted from the gross negligence of the injured.

\$250,000 CORPORATION.

Philadelphia, July 1.

The National Moving Picture Co. of New York has been incorporated in Delaware with a capitalization of \$250,000. Nothing further is known of the company.

SHOWMAN "FADED."

Rockford, Ill., July 1.

H. H. Barkman, formerly of Joliet, who came here to open a moving picture establishment, has disappeared leaving behind an unpaid salary list in the moving picture theatre he operated for a time. The showman left a projecting machine and several films in the place, but they are claimed as the property of a Chicago firm.

PICTURE NEWS

URGE TAX ON FILM.

Washington, D. C., July 1.

Secretary of the Treasury MacVeagh this week received a delegation of moving picture men who urged upon his attention their request that an internal revenue tax be imposed upon positives made in this country from foreign made negatives. The delegation said that the large dealers import their positives paying 25 per cent. duty and that a few concerns are able to undersell them because they import only negatives and reproduce them at a less cost than the imported films.

They asked that an internal revenue tax be placed upon the reproductions sufficient to equal the duty on imported goods.

The delegation was introduced to the Secretary by Senator Lorimer of Illinois.

It was learned in New York this week that J. J. Murdock, the independent film maker, was in Washington on business.

PENNSYLVANIA'S NEW LAW.

Harrisburg, Pa., July 1.

The new State law regulating the construction of moving picture theatres will, it is the opinion of officials, make it necessary for a large number of the places to close their doors, at least temporarily. John C. Delaney, of the Factory Inspection Department, said this week that all the places in Harrisburg, with only two exceptions, would probably have to close.

The new law requires entrances both front and back and not less than three aisles each four feet wide in the auditorium. Changes in the machine booth are also directed.

AGAINST LOCAL CENSORSHIP.

New Orleans, July 1.

The Mayor has just given out the text of a letter received from the Motion Picture Patents Co., of New York, explaining its position on the creation of local boards of censors.

A movement is in progress here to regulate the pictures exhibited in local theatres. The Patents Co. urges that a national censorship is maintained in New York which is ample safeguard against the exhibition of improper subjects. Local censors, the company suggests, would confuse the situation. If New Orleans, however, does appoint its own supervising body, it is hoped that the censors will cooperate with the Patents Co.'s New York board.

HARSTN SUIT DELAYED.

The damage suit brought by Al. Harstn Co. against the International Projecting and Producing Co., to recover \$100,000 for alleged breach of contract, has been put over to the September term of the New York Supreme Court.

FILM EXCHANGE BURNED OUT.

Chicago, July 1.

The American Film Service, a Chicago rental exchange, was almost entirely destroyed by fire Wednesday night. The fire started among the stock. There was no insurance.

NEW WESTERN HOUSES.

Chicago, July 1.

New moving picture theatre openings of the week are as follows:

Hillsboro, N. D. (Olaf Sorum & Gundar Larson); Watertown, S. D. (H. A. Miller); Manning, N. D. (Bijou Amusement Co.); Yates Center, Kas. (H. B. Brady & W. H. Cox); Lafayette, Colo. (Simpson & Morgan); Alta, Ia. (Segar Bros.); Beloit, Wis. (D. W. Parkinson); Manhattan, Kas. (Geo. Hopper); Hope, Ark. (Jeane Picture Theatre); Duluth, Minn. (Superior Theatre Co.); Seattle, Wash. (Seattle Amusement Co.); Sioux City, Ia. (David Beebler); Annapolis, Md. (Annapolis Amusement Co.); Morrison, Ill. (Louis Markey); Oswego, Kas. (H. O. Lee); Trenton, Mo. (S. D. Johnson); Farmington, Ia. (Leo Hamler); Fostoria, O. (Arthur Buck); Monticello, Ia. (O. W. Fletcher); Middletown, O. (John Doerder); Wichita, Kas. (W. H. Marble); Delphi, Ind. (De-long & Brough); Geneva, Ill. (Arthur Nelson & Edgar Miller); La Harpe, Ill. (Lee Studer); Chillicothe, Mo. (Bessie M. Thompson); Columbus Junction, Ia. (A. Wescott & G. G. Peck); Batavia, Ill. (Irwin Robinson); Indiana Harbor, Ind. (A. B. Haggerty & A. K. Perkins).

WANT CHILDREN AT HOME.

Omaha, July 1.

The crusade commenced against children roaming the streets at night or patronizing theatres without their parents is still being kept up. The police have been asked to assist.

PICTURED "DREAMLAND" PARADE.

On Wednesday when a large Brooklyn political organization held an outing at "Dreamland," Coney Island, it was planned to have moving pictures taken of the gathering, and also a parade of all the curios, including the Filipinos and animals in the park, the procession to be headed by a band of fifty.

MOVING PICTURE REVIEWS

"The Oysterman's Gold." Unique.

"The Oysterman's Gold" is a Lubin product, chiefly remarkable for the excellence of its scenic quality, a point in which the Philadelphia concern has not been conspicuously successful. The series appears to have been taken along the cliffs of Chesapeake Bay or one of the Atlantic coast indentations. Scenically it easily rivals the best of the French subjects. The one fault of the narrative is its gruesome dramatics. In one scene two men are hurled to a horrible death over a cliff and in another the murderer, concerned in the episode mentioned, commits suicide in the same unpleasant fashion. The reel starts out as though it were an educational series. The camera shows in detail the methods used by the oyster fleet in harvesting its crop. Enlarged views on the oyster boats are shown, the crews being seen close at hand in their fishing operations. A panorama of the fleet passes across the view. One of the captains returns to port with a full cargo, sells it to the wholesale dealer and departs with his payment. A dock-rat has watched the exchange of money. He sees the captain start back to his ship alone with the gold in the breast of his sou'wester. With a companion he trails him through the rocky cliffs of the bay. They close in upon their quarry at the edge of a precipice. While one desperado is in death grapple with the captain, the other conceives the scheme of toppling both over the edge so that he may possess

the treasure alone. He acts on the idea. The two struggling figures go over the frightful edge and the bodies are later rifled, when they strike lifeless upon the rocks, by the original plotter. The gold in his possession, the successful desperado is haunted by the figure of the seaman (who by a neat bit of trickwork is made to appear in ghostlike form every few minutes) until he is driven to madness and throws himself into the sea. The series shows some of the most beautiful marine pictures that have been exhibited this long time, and were it not for the disagreeable passages of the story, would be a splendid product. *Rush.*

"Dissolution of Parliament." American.

A sub-caption on the film itself calls the series "An Urbana Joke," presumably meaning that the Urban-Eclipse Co., of England, is responsible for the novelty. Certainly no more surprising bit of cinematographic humor has been sprung in a long time. Upon a blank field of vision the spectator sees the portrait of England's leading statesmen gradually take form as though molten wax were to mould itself into shape. It is a fair guess that wax busts were set up before the camera and subjected to heat until they ran into shapeliness. The films so taken are probably reversed to gain the effect of automatic sculpture. Even when the subjects were unfamiliar to Americans—such as Lord Churchill and Mr. Asquith—the house found amusement in the exhibition. Were the figures those of America's big men, the effect would be doubled. *Rush.*

"Mary Jane Visits Her Country Cousin." Unique.

Another Lubin film; this time a comedy. A city girl goes into the country to pay a visit to relatives. In the course of entertaining her, a loutish farmer cousin takes her to the county fair. The "rube" goes through all manner of adventures with the side show people at the fair, being each time saved from serious consequences by the fair city cousin who is "wise" to the grafting gentry. There is a good deal of wholesome knockabout fun in the fair ground scenes. Afterward the couple return home where the "rube" is knocked about some more in trying to illustrate to his family the feats of the acrobats and wire walkers he had seen. *Rush.*

The Y. M. C. A. Branch in West 125th Street, New York, has filed an objection with the Bureau of Licenses against a permit for a picture show at Fifth Avenue and 125th Street, to be issued. U. Grant Blackford made the application. It will be decided this week.

A new moving picture place is reported for Bridgeport, Conn., on Fairfield Avenue, adjoining the Hotel Atlas.

The Royal, a new picture place at St. Joseph, Mo., has been started. It is located at 614 1/2 Edmond Street, and will cost \$10,000.

The Ohio Theatrical Co., Toledo, will build a vaudeville and picture theatre in that city. The company is capitalized at \$5,000.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Mort Sharp and 5 "Dusky Belles,"
American.
"Consul," American.
Frans Meisel, American.
Octavio, American.
Roland Travers and Co., American.
Dodie (New Act), Fifth Avenue.
Charles Montrell, Fifth Avenue.
John J. McCloskey, Fifth Avenue.
Dollie Sisters, Brighton Theatre.
Romany Opera Co., Brighton Theatre.

"The Imperial Musicians" (12).
25 Mins.; Full Stage (Special Set; Ex-
terior: 22); One (3).
Fifth Avenue.

The program irritates a little over this new act of Jesse L. Lasky, by stating it is "Vaudeville's Greatest Musical Act." This is the number's first New York week. The program was printed before the Monday matinee. "The Imperial Musicians" as a musical act is miles below the "great-est." There are eight men and four girls in the troupe. Wading into the commercial side, one might say that for the salary it will be necessary for Mr. Lasky to demand through this useless array (and a "special setting"), there could be no objection by the vaudeville managers if they paid as much if not more money, without hesitation, to The Exposition Four, Waterbury Bros. and Tenney, The Six Cuttys or Klein, Otto Bros and Nickerson. Any one of these mentioned, beside many more musical acts not recollected at the moment can play better on brasses, give more amusement or entertainment, and gain more applause on any bill than Mr. Lasky's act. The setting is said to be "The Barracks of the First Imperial Hussars." The opening seems to be the exterior of a monastery at Vespers time. Monks pass to and fro while the chimes are rung (from the stage) and a baritone sings the first of his two songs, rendering each well. He is the twelfth member. The musical director, Charles Berton, makes another. Other than these two, the remaining eleven all play band parts, the girls having snare drums, and the men either trombones or cornets. There is one extremely fine trombone player; also one first grade cornetist. None of the others distinguishes himself from the mass. The volume of music creates no profound impression as is usual with brass instruments in a vaudeville house, and the all-brass-and-drum finale brought no furor. Neither did the "bit" where several of the men were scattered about the house picking up a note here and there. It's an old device, as is the 'cello by one of the girls, supported by a violin and flute, the three-scheme evidently adapted from the Cuttys. The girls drumming may have been remembered from "The Follies," while the finish, "The Farmer's Visit to the City," a "descriptive" number was designed to allow a couple of the young women to exploit all the expedients of a trap-drummer. Two trap outfits are featured upon the stage. The girls do

NEW ACTS OF THE WEEK

Frank Wilson.
Bicyclist.
10 Mins.; Full Stage.
Fifth Avenue.

With several new tricks on the single wheel and while riding free hand, Frank Wilson shows for the first time in New York at the Fifth Avenue this week. He is a clean, pretty rider, working "straight," although entering in "tramp" costume, afterwards removed, even to the beard, revealing himself as a rather pleasant looking young fellow in a nice looking uniform. With his pure trick riding Wilson can hold up the opening position which he has this week, but there must either be some sensational feat evolved for him, or comedy placed in the act for a better program spot in the first class houses. In the minor vaudeville league Wilson would prove an excellent card, just as he is. *Sime.*

Walter James.
Impersonations and Songs.
15 Mins.; One.
American.

Walter James follows a conventional routine of talk and singing, but he handles the details of his specialty with a degree of smooth skill and cleverness that makes it highly satisfactory entertainment. James announces that he will mimic the different sorts of dialect comedians that are familiar to vaudeville audiences. In the number are the Italian, the tramp, Irishman and finally, the Scotchman in the person of Harry Lauder singing "I'm the Safest of the Family." It was with the latter, an adequately costumed number, that he clinched a sure success at the American this week. Impersonators out of mind have attempted the Scot in his lyric numbers and got away with it more or less satisfactorily—generally less. James really makes something out of the "silly kid" characterization, following Lauder rather more closely than have most of the others with the possible exception of Charles Ross. In his other impersonations, James displays a truly unusual certainty in the handling of dialect, the Irish comedian singing a romantic ballad being among his best bits. James is a good, clean, quiet comedian and puts over a quarter of an hour of intelligent entertainment. *Rush.*

well enough with them though in a mechanical way. It is the best thing in the act, but there isn't a variety orchestra in the country which has not done the same thing in many different styles. Sometimes it is a "barnyard," at others "war" or a "battle," and so on. The drummer of "Miss Innocence" at the New York Theatre last season filled in a stage wait by a display of his prowess, really giving a "trap-drum" solo. It became a regular part of the show. For vaudeville, were Mr. Lasky to agree to a parade each day with his mixed band, the act might prove of value for advertising purposes, otherwise it holds too many people for the results obtained. Still it is a "Lasky act." *Sime.*

Three Troubadours.
Singing.
10 Mins.; One.
Henderson's.

Three white suits, three natty straw hats and three rather good looking, but posey, men make up the Troubadours. Beside the singing there is a short bit of talk or a story, as they please to term it, which involves naming all the flowers in a hot-house. It is rather well done, but is not new and could be dispensed with. In selections the boys have fallen down. "Glowworm" is no longer considered up to date. It was sung earlier on the bill by a quartet. The second selection, for which it was hard to find an answer, should be dropped immediately. The closing number was the only commendable one. The boys should feel about for a better pose than standing with hands in the pockets all the time. It is the same position that half of the imitators assume, and then pronounce it an impersonation of George Cohan. The Three Troubadours have a lot to learn before they can expect to arrive. *Dash.*

Nat Haines and Will Vidocq.
Talk and Songs.
15 Mins.; One.
Fifth Avenue.

"Sic him, Prince; he's a city chap," is now working again with the old team, Hains and Vidocq, after a rest of five years, although Nat Haines has been about as a "single" since then. Besides the "Sic him" and "Prince," there is the whole rig-a-ma-role of the former turn, as only Nat Haines can put it over. Even the old drop seems to have been revived, without being renewed. Haines has some new ones, and they all get over. Vidocq opens with a song, and is the same old well working "straight," always convulsed by his partner's "impromptu stuff." It was a pretty warm night at the Fifth Avenue on Monday, but Haines and Vidocq made them laugh, remaining fifteen minutes on the stage, following Trixie Friganza, who had delivered a monolog just before them. *Sime.*

Gillette and Halihan.
Songs and Dances.
12 Mins.; One.
Henderson's.

Gillette and Halihan would probably do much better in a smaller house where talky matter could get over. They do not talk exactly, but their numbers are little else than conversational, and it was impossible to send them over the footlights at Henderson's. The woman has rather a fair voice of the lighter order, lost in the Coney Island house. The man does well with a loose eccentric dance. He is joined at the finish by the woman in a dance which suggests the extension of this line. Light soft shoe stuff, from the Henderson showing at least, seems to be their forte. *Dash.*

Reubens, a German rapid sketch artist, opens on the Orpheum time July 18 at Spokane, the contract passing through the Marinelli office.

Adeline Dunlap, Frank McCormack & Co.

(1).
"The Night of the Wedding" (Dramatic).
19 Mins. Four (Interior).
Fifth Avenue.

Early in the season "A Night at the Wedding" played one performance at the Fifth Avenue, and skipped immediately to the west, where the company and sketch have been playing since. This week both returned to their "breaking in" house, scoring real hard Monday evening, particularly at the finale, where the Irish truck driver roughly throws his fiancée, a Hibernian widow, from his home on what was to be their wedding night through unexpectedly discovering her cruelty to his little daughter by a former marriage. The scene is laid in the truck driver's tenement home. The widow resides across the hall. During the course of the play it comes out that while the widow cannot endure the sweet little child, she is willing to have her future-truck-driving-husband smoke cigarettes, although detesting the paper cigars. Why she should resent the child while over-looking the cigarettes is one of those things which Richard Duffy, the author, may explain. There are several improbabilities to be thrust upon him for explanation also. At one point the piece drags. The program announced twenty-four minutes as the running time. The watch said nineteen, but at that there seemed a few unnecessary minutes worked in leading up to the finale. The greatest improbability of the piece, however, is that the handsome Adeline Dunlap, with her red hair, pretty features and "swell" figure, even in her tenement dress, should "fall" for the rough, uncouth truck driver as enacted by Frank McCormack, who makes of the role a half-tough. It is the sentiment (cheap, perhaps) and sympathy aroused by the father's love for his child which holds up the piece, never real, for two reasons. Firstly, that the writing and playing do not blend properly to create an atmosphere, and that the atmosphere is impossible under any circumstances through the presence of Miss Dunlap and her very good looks. This latter reason hits a Broadway audience first. Viola Fengrath, the child, is the natural item in the cast and playlet. What she did—for a child—she did superbly. The widow abandons all hope of the audience's good graces by her attitude towards the child, so Miss Dunlap suffers a drawback almost from her entrance through this. The finale of the piece will probably carry it anywhere, but when the couple seek a new vehicle, they should choose one where everything Miss Dunlap owns could be made to advance her fine stage appearance. *Sime.*

"Princess Susana."
Midget.
10 Mins.; Full Stage (Exterior).
Columbia.

"Princess Susana" is a midget, and if all midgets look alike then Princey resembles Chiquita very closely. Susana does a "lightning change" after singing a soldier song, which isn't so very "lightning" and afterward walks on a tight rope, bowing when this ten minutes of work have passed. She's a cute midget, and a nice little curio to fit in any of the small-time houses. *Sime.*

"The Piano Four."
Musical.
24 Mins.; Full Stage.
Henderson's.

"The Piano Four" formerly made up one-half of "The Piano Phields." Two pianos are now used as were four in "The Phields." Three girls and one man make up the combination. On appearance the act can pass easily, the girls looking and dressing exceedingly well. They might shift their changes, however, finishing with the pretty pink frocks. The four have hit upon a happy idea in the matter of selections, all the numbers running to "rag," and very good "rag," too. There is no "star" in the organization, and in this instance it is hurting the act some. Distributing the work in order not to slight any one, a couple of errors have been made. Who ever put the act on, if any one did other than the principals, has not done a good job. The girls have some little trouble with their hands and feet when not at the instruments. As all seem to have ability and the proper sprightliness, they should quickly become at ease. The man conducts himself quite satisfactorily. He is singing Vesta Tilley's "Sidney's Holiday," and putting it over very well. "The Piano Four" can not do themselves justice at the Music Hall, but with some tuning up and a cut in running time of from five to eight minutes, will place the offering in first-class shape for the better time. *Dash.*

"The Lime Kiln Club" (Colored).
Singing and Dancing.
25 Mins.; Full Stage.
American.

A score or so colored singers and dancers are concerned in this new number, including Abbie Mitchell, Tom Fletcher and other well-known colored entertainers. The basis of the offering is the end of the first act of "Bandana Land," while its main appeal is in the splendid singing organization. Twelve men, most members of the Williams and Walker company, get together for the "Rain! Rain!" number from the "Bandana Land" show, and by their splendid chorus work arouse real enthusiasm. It is seldom that so good a singing organization of colored people hits vaudeville. Miss Mitchell is "cheating." She has two numbers, one at the opening of the act, and another toward the finish. For the latter she appears in blue jean overalls and makes a good deal of capital out of the "pick" dressing. The song is "Down Among the Sugar Cane." With Miss Mitchell's always agreeable soprano voice, backed by the massive male chorus off stage, the number is worked up in splendid shape. That is Miss Mitchell's sole effort. What was probably designed in the first place as a whirlwind dancing finish fades out into a tame performance. Miss Mitchell does not get into the picture at all at this point, merely coming forward to acknowledge applause after the others have done the work. The singing alone is enough to carry the act as far as it wants to go in vaudeville. The American audience on Tuesday night gave the number its unmistakable approval. *Rush.*

"The Water Witch" was closed at the Brighton Beach Music Hall on Wednesday.

Clark and Hartman.
Songs, Dances and Imitations.
17 Mins.; One (Special Drop: 7); Four (Interior: 10).
Columbia.

There's a nice-looking girl who is one-half of Clark and Hartman. She has red hair, which helps a lot, but beyond this the young woman isn't doing much. Her partner, a young man who thinks he can imitate Sam Bernard, and does imitate Geo. M. as well as any of the others, takes the burden of the work. They finish with a "kid" song in costume. After spending seven minutes in "one," the drop goes up, and their act commences, that Bernard imitation coming first. They make a nice little act for the small time, but should throw up a cent to decide, whether they play all in "one" or in an interior set. As for us, our choice is "one." There's a special drop and almost a plot. They were liked by the house, and if the young fellow will stop imitating and cut down the dialog so he won't have to talk so fast to get it all in in seventeen minutes, have somebody frame up at least a quarter of the turn for the girl, they will do much better. They will have to do something. *Time.*

Will Lacey.
Comedy Bicyclist.
Full Stage.
American.

Lacey, opening the show at the American this week, attempts the almost impossible—the feat of making a single bicycle act hold the attention of a metropolitan audience. Lacey has several good, novel ideas, but he does not go far enough with them or has not had time to develop them properly. One is a song and dance while riding a motorcycle. Lacey, dressed in the conventional messenger boy uniform, makes his single wheel move backward and forward and spin in a waltz-like movement while he sings "Waltz Me Around Again, Willie." The trick should have comic possibilities, but Lacey fails to get them over. Opening the show at the American this week (a particularly tough spot) he made some slight impression. Further playing to work out his ideas is probably what he most needs. *Rush.*

Reuschling.
"A Night in the Orient" (Illusions).
11 Mins.; Full Stage (Special Setting).
Columbia.

It is with no desire to "kid" Reuschling that his "special setting" is described as one well worn looking red curtain, seven Jap. lanterns and an incense holder. If he is looking for advancement, that must be improved at any cost, and no matter how the cost is obtained. Three assistants are around, two workers, and the third, a colored youngster used for one illusion only. Reuschling and the two helpers are costumed as Chinamen. He does no unfamiliar tricks or illusions. In fact, Mr. Reuschling uses one cabinet twice, which isn't just the thing in magical circles. Reuschling can improve his work a whole lot, and also keep his assistants practicing until they are better. The principal is following the style of Goldin as much as he possibly can, including the absence of speech. For the small time he can go through well enough, but must work less openly and with more showiness before something better will beckon him. *Time.*

Reed and St. John Trio.
Musical.
15 Mins.; Four (Interior).
Columbia.

The Reed and St. John Trio are new to New York. Reed and St. John make a well-known western musical act. With a young girl added and in new dressing, they enter New York for the first time at the Columbia this week. The two women and a man offer a pretty musical turn. Reed and St. John are costumed in Colonial style, which, with the softness of the white clothes worn, gives them a rich appearance in wardrobe. The other young woman seems to be new to the stage as well as the act. She dresses becomingly, but should also fit in the picture of the olden days, which the gold heels on the black slippers of the court costumes may belie just a bit. Gold heels might have been worn a hundred years back, but it is not of record on Broadway. The music is excellent, one instrument played by the new young woman giving a most catchy tone of considerable and peculiar volume. The brasses, violin and piano all take part. A patriotic finale caught a couple of young sailors in one of the boxes. With an appropriate setting, which the modern "parlor" supplied by the Columbia did not furnish, the Reed and St. John Trio are going to get themselves very well liked in the east for a nice, neat, dressy, musical act. *Time.*

Tanean and Claxton.
Music and Talk.
16 Mins.; Full Stage.
Majestic, New York.

Tanean and Claxton, the two principal ends of the former Tanean, Felix and Claxton combination, are putting over an amusing comedy musical act, quite as valuable as was the three act. The funniments of Miss Claxton, who looks a yard wider than she does long, is the mainstay of the offering, although Tanean is a good "mark" for her, and plays a couple of selections on the cornet nicely. He might find something a trifle newer than "Love Me and the World is Mine." The comedy while a bit broad is at all times laughable and Miss Claxton's mixing up her English and German sounds funny, whether you understand what she is saying or not. The couple could work in "one" without injuring the specialty any. The act was a big laugh at the Majestic. *Dash.*

Gertie De Milt and Boys.
Songs and Dances.
13 Mins.; One.
Majestic, New York.

It was so warm in the Majestic Wednesday night that it was an impossibility for any dancing act to go on and put the proper amount of ginger into their work. The trio are putting over a neat singing and dancing specialty of the usual sort. Miss De Milt is a much better hard shoe dancer than the usual run, but it will take some practice on the part of the boys to catch up with the many other teams in the field. The dressing of the act is not what it should be. Miss De Milt is a pretty girl, and her looks deserve much better treatment than she is giving them. The boys also should be more careful with their clothes. Appearance goes a long way in acts of this character, or of any other character, for that matter. *Dash.*

Gray and Graham.
Musical.
17 Mins.; One.
Henderson's.

Working in "one" with a brace of new instruments and a quantity of new comedy just about brings Gray and Graham's offering under the "New Act" heading. The act in the main has not changed. Gray is the ridiculous bellboy, and after the many and many comedy bellhops, Gray is to be credited for the creation of a new idea in the line. His is a cross between the lazy messenger boy and the foolish kid. The music runs entirely to the brasses with the saxophone featured. Miss Graham still announces the largest saxophone in the world, and she surely must have it. At any rate it's a safe wager that no woman could handle a larger one. She plays the instrument very well, as she does everything else demanded of her. With a pleasant, wholesome appearance, Miss Graham places you in the proper frame of mind for her partner's funniments. The Scotch finish has been shifted about some, and is now easily the funniest thing the comedian has ever done. The playing of the silly-sounding horn off stage kept the house laughing for two solid minutes. The act was the hit of the program on Monday afternoon, when three or four encores were demanded. *Dash.*

Rose Berry.
Songs.
12 Mins.; One.
Majestic, New York.

It would take but very little rearrangement to bring Rose Berry's present offering up to the standard. First and above all she would do well to drop the idea of being funny and at the same time the different ways in which various people play the piano. Just play the piano the way Rose Berry does, that's plenty. The girl has a very good idea of how a song should be delivered, and has a big advantage over many singers in that she has a voice. It is simply a matter of proper songs. She does a "kid" bit that is all right and was very well liked, but the thing has been done to death. She needs something newer for advancement. Miss Berry looks very well, dresses nicely, although a change of costume would not be amiss and does remarkably well at the piano. A straight pianolog might be worth trying. *Dash.*

Weldo and Serano.
Acrobatic.
8 Mins.; Full Stage.
American.

Man and woman make up the team, handling a clean routine of hand-to-hand acrobatics. The stage is set to show a summer garden with the two acrobats sitting at a table. Without talk or delay they go immediately into their equilibrium, the woman wearing a short tennis skirt at first and later stripping to tights. Several new twists to the hand-stand routine are introduced. The woman has a good figure, but appears to lack something of style in bearing while walking across the stage. Instruction in an easy pose while at rest would help her. The man is a rather heavy-looking underlander. *Rush.*

(Continued on Page 20.)

FIFTH AVENUE.

The program at the Fifth Avenue this week is good enough for cold weather. It was certainly too good for the heat Monday evening, according to the audience which gathered, a very small one in point of size. With the Fifth Avenue in summer dress, the orchestra appeared as a large white sheet with a few spots on it.

Trixie Friganza is the headliner, appearing just before Haines and Vidocq (New Acts) who had to follow Miss Friganza's monolog. That did not help Nat Haines any, as he has his own side line of talk. R. C. Herz, another single act, was on the bill next to closing. It might have helped the program had a rearrangement been made, with the Dunlap-McCormack sketch exchanging places with "The Imperial Musicians," and the latter sandwiched in between the two succeeding acts in "one."

Little matters apparently in summer vaudeville. Maybe not any more in the wintertime. Miss Friganza was singing "A Great Big Girl Like Me." Three Women sat in "H." One said "What's she doing now?" "Imitating Eva Tanguay," was the reply. Miss Trixie has some new talk, and a cute "kid" song, with three verses of another, "Prunes," one verse too many. Miss Friganza is another Trixie from her last vaudeville visit in New York. She handles her matter ever so much better, subduing her speaking voice to advantage—when singing, and generally doing herself credit all around, doing exceptionally well on the warm night.

Finishing his act, Mr. Herz sang two songs as the lawyer instead of one, which would have been all sufficient. A new character has been placed in the act, "The Old Dandy." Otherwise Herz has not changed, which he should do if continually reappearing. His "bits" are not those that become famously popular, nor do they wear overwell. "The Old Dandy" is a characterization that Herz had better shelve until perfected, in voice, looks and dialog. Mr. Herz's voice is about his greatest handicap. He does not seem capable of ranging it beyond the usual tones. Otherwise he did as well as ever in the difficult position held by him.

The Dankmar-Schiller Troupe closed the show, reappearing after their return from Europe. The three women and same number of boys do some fair acrobatic work, the women sending the act over with their hand-to-hand and head balancing. Particularly do the females handle the Stein-Eretto "bridge" nicely, with new trimmings.

The "burglar" portion of De Haven and Sydney's dancing act was not given Monday night. The "restaurant" scene was retained. These boys are one of the best two-men dancing acts before the public, and withal are progressive. If they pursue their present intention of doing something different, the odds are that the couple will yet land big, and they deserve to.

Frank Wilson, who opened the show is under New Acts. Also "The Imperial Musicians," and Haines and Vidocq.

Sime.

B. Obermayer, the New York foreign agent, now abroad, is reported to have engaged a great number of chorus girls on the other side.

HAMMERSTEIN'S ROOF.

The fault of Mr. Hammerstein's offering concerns the whole selection. Individually the acts that go to the make-up of the program are well enough, but, at least for metropolitan audiences, the show is lacking in novelty. All of the Roof features have played about the city until they are very familiar. In this class Princess Rajah, Annette Kellermann and Lester are conspicuous examples. The others are holdovers of some weeks' standing. The only real difference in the body of the show this week is a shift in the positions of several turns. It is also worthy of note that the announcements for next week indicate no change of line-up.

Christy and Willis open. The man, a tramp juggler, gets his material across well, and a rather nice looking woman assistant brightens the act up with pretty dressing. The use of a woman aide has a large advantage over a man. The comedy of male assistants is ordinarily of questionable quality, while an attractive girl can always be depended upon to arouse an interest and advance the "eight" element of a "dumb" act. Ryan and White, "No. 2," have a clean, entertaining specialty. The dancing routine is a good model.

Princess Rajah has been moved 'way up toward the opening. The Seldoms and Willy Pantzer Troupe were in a close race for applause honors, with the advantage a bit in favor of the acrobatic quartet. The Seldoms have moved the posing art a step forward. From first to last their compositions are faultless. "The Winning Post," received a burst of spontaneous applause. This group might be moved to the finish, unless there are mechanical reasons why "The Fountain" has to take that position. The former is by all odds the best of the series, and deserves the place of honor.

An xylophone act has come to be a stand-by in the Roof Show. The Three Musical Johnstons, who supply it this season, have a neat idea in military dressing—the use of gold braided mess-jackets by the men. Besides which they further recommend themselves by avoiding the hackneyed selections.

"A Night in a Monkey Music Hall" opened the second half (after "Farmer" Wilke had exhibited his 10-foot beard on the farm) and aroused a good deal of interest, thanks more to the antics of the simian in the orchestra leader's chair than to the monkey actors, although the latter had an entertaining series of tricks on the miniature stage.

Lester, the ventriloquist, got along surprisingly well with his talk from the stage, and the trick of walking through the audience clinched a substantial success. "The" Quartet were in the none too easy spot next to closing and held it down satisfactorily, due to their robust singing and neat appearance, while Annette Kellermann, the headliner, was the final number in her very seasonable "diving act."

Rush.

On the Teutonic, due July 7, will arrive Mr. and Mrs. Stelling. Lyons and Parks are on the same boat. It is told of an English manager who liked the act the boys gave, that he said when speaking of the salary asked, "They are too young to handle so much money."

AMERICAN.

The American Music Hall bill is reduced to eight acts this week, that is, eliminating two reels of moving pictures and the "ill. songs." For the most part the show is made up of new faces and develops several novelties. Not the least of these was the experiment of having the moving pictures next to closing and concluding the bill with an acrobatic turn. The additional reel of pictures was run off in the middle of the show under the mysterious program caption "A Novelty Surprise." It is an odd trick film in which the faces of the English governmental chiefs seem to form themselves mechanically and then melt away.

Except that the interposition of pictures in the middle of a show does violence to vaudeville convention, the bill works out nicely. With a touch of cooler weather Monday night the attendance jumped, and the house was filled within 10 per cent. of its seating capacity. Finlay and Burke started things in splendid shape after the "ill. songs," and there was no let-up to the end of the show—that is to say, Pauline, who closed the show proper. After that, through the pictures and Weldo and Serano, who were the post-tailenders, the audience dropped away rapidly.

Finlay and Burke have freshened up their fast comedy matter. Raymond Finlay makes an amusing flash comedian, and Lottie Burke is a lively soubrette. Together they have worked out a highly entertaining quarter of an hour. "The Lime Kiln Club" (New Acts) developed a splendid singing organization of colored people, and had the show running well. The "Novelty Surprise," interesting enough in itself, interfered with the pace, but Norton and Nicholson, with Miss Norton's riotous sketch "Ella's All Right" picked it up again easily. There are episodes in what the team call their "dramatic cartoon" that occur as being unnecessarily in bad taste. Some of the business is even messy, but they draw really human types in the slovenly shop girl-housewife and her happy-go-lucky husband.

Walter James (New Acts) did well with a series of imitations. Al Fields and Dave Lewis came along at this point with the laughing hit of the evening in "The Misery of a Hansom Cab." Their hit might have escaped them had they gone any further with the encore in "one." This was a rather rough bit of business. Lewis attempts to sing "She Sells Sea Shells" and Fields, coming in at the chorus, gets the words confused. A plant arises in the audience and announces himself as the author of the song and insists upon showing the pair how it should be sung. He likewise trips over the tongue-twisting chorus, and is unceremoniously thrown out by Mr. Morris' giant porter. The idea is good enough in itself, but Fields and Lewis overplay it. The act proper was a long, loud scream, although some of the talk was a trifle technical and sailed high.

Pauline has half a dozen new comedy schemes. Of the lot the "auction sale" is by long odds the most laughable yet. Three of the best pantomimists among his subjects are placed in position. One is told to auction off a piano, another a cow and a third a horse, all represented by a table. The auction is worked up to fever heat and toward the finish grows into a free-for-all fight among the "auctioneers."

Rush.

BRIGHTON BEACH MUSIC HALL.

It will take a lot of going to beat the layout at the Music Hall this week. Eight acts with the intermission just half way brought the first half up rather sharply after the show had been running but fifty minutes. As it worked out the idea of a short first half is a good one, for there was plenty of show to follow and the house was in the best of spirits to receive it. All the big names on the boards appeared in the second half and they scored one after the other. The first part must be credited with putting the audience in a happy frame of mind, however, making it easier for the followers. Luckily the new act of the program, "The Water Witch," closed the show and its flop didn't harm.

Bessie Wynn opened after the intermission, an exceedingly hard spot for a single entertainer, even though the audience is allowed over time to become restive. On Tuesday night this wasn't all that Bessie had to contend with. Payne's Fireworks opened that evening, and waited until the singer had just caught the entire attention of her audience before the fireworks started, shooting all sorts of nerve-racking devices. No one would have blamed Miss Wynn if she had used a few words not considered polite in the best families, but Bessie didn't. She just went on and pulled out a solid winner. Five songs and the "Ooh, Ooh" at the finish (called for) was doing better than extremely well. Miss Wynn has built up a lasting popularity with vaudeville regulars, and her appearance always takes the form of a reception.

McIntyre and Heath selected "On Guard" as their laugh producer this week. There isn't anything funnier than an argument between McIntyre and Heath. "On Guard" is shorter than the other acts the pair have, but for all around vaudeville purposes, it is their best bet.

Howard and Howard did something when they followed McIntyre and Heath and came away with the hit of the show. The brothers have improved steadily since they first showed hereabouts until now they rank with the best of the comedy acts in "one." They have something. It isn't the question of someone writing an act or handing them material. A good parody now and then does no harm, but the pair could throw away the parodies at any time and do just as well. Willie Howard is naturally a funny "kid" with a voice that is always there to assist the comedy. Eugene is a great "straight" and his tenor is right alongside of Frank Morrell's for the vaudeville thing.

Will H. Fox was on a bit too early to get that that was coming to him, but he managed to give the show a boost along in the right direction after gathering his share of the laughs. William isn't going to use that piano much longer. He can monolog it successfully any time he desires.

The Frey Twins appeared at Pastor's some two years ago and have not been seen in New York since. The act is practically the same. In a good spot and surrounded by a regular show it looms up one hundred per cent. better. The Twins give a very interesting demonstration of the various wrestling holds and finish with a fast bout. The act is away from the usual boxing, wrestling or acrobatic offerings and through the speed, good appearance and clean work should be an interesting number anywhere.

Swan and Bamard started the show in good style and "The Girl with the Angel Voice" (second week) in "No. 4" position was a big success.

Dash.

VARIETY ARTISTS' ROUTES FOR WEEK JULY 5

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JULY 4 to JULY 11, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A
A B C D Girls 329 W 26 N Y
Abalos H & B 779 State Bridgeport
Abdallah Bros Three 1235 Golden Gate Frisco
Adair Art 801 S Scoville Av Oak Pk Ill
Adams Edward B 418 Strand London
Adams & Kirk 1553 Broadway N Y
Adams & Mack Pantages San Francisco
Adams Billy 748 Shawmut Boston
Ader Trio 2238 N 3 Phila
Adelphi Box 249 Champaign Ill
Adler Harry O H Renova Ill
Adler Flo 464 Cleveland Chicago
Ahearns The 290 Colo Av Chicago
Altken Bros Airborne Wash Ind
Albani 1416 Broadway N Y
Alburtus & Miller Palace Bradford Eng
Aldrich Blanche 142 Clayton Athens
Alexandra & Bertie 411 Acre Lane London
Alexis & Schell 327 E 25 N Y
Allen Chas H 481 S Morgan Chicago
Allen-Delmain-Alten 460 Madison Brooklyn
Allen A D Co 74 Pleasant Montclair
Allen Violet & Co 222 E 14 N Y
Allen Leon & Bertie 118 Central Oakbrook
Allen & Francis 511 Shotwell San Francisco
Allison Mr & Mrs E Hadden Conn
All Hunter & All N Y Av Jamaica N Y
Alpine Troupe Cole Bros C R
Alroua Zeelers Trio 269 Hemlock Brooklyn
Alvano & Co West Middletown O
Amatis Sisters 104 E 14 N Y
American Trio 56 Penn Newark
American Newsboys Quartet Richmond Htl Chicago
Anderson & Evans 865 Gates Av Brooklyn
Anderson & Anderson Riverview Pk Detroit
Angeli Sisters 712 W New York Indianapolis
Apollo Bros 349 W 4 N Y
Apollo Quartet 89 N State Chicago
Arrell Bros Family Helena Mont
Ardo & Eddo 500 E 84 N Y
Arizona Troupe 531 E 18 N Y
Arlington Four Sacandaga Pk Gloversville N Y 12
Shea's Buffalo
Armstrong Grace Lakeside Pk Akron O
Armstrong & Verne Union Htl Chicago
Armstrong & Clark Orpheum Frisco
Arnold & Felix 30 & Henry Jamaica
Arthur Mae 15 Unity Boston
Arville Dorothy 1 W 85 N Y
Astaires The 42 Eldorado Highland Pk N Y
Atkinson Harry 21 E 20 N Y
Auberts Lee 14 Frobel 111 Hamburg Ger
Auburns Three 335 Beacon Somerville Mass
Avers The 37 Heygate Southend-on-Sea Eng
Auger Geo 12 Lawrence Rd So Balling Eng
Austin The 10 Bakers Lane Rockville Conn
Avery W E 5006 Forrestville Chicago
Ayres Howard 910 Ritzer Phila
Asards The 229 W 88 N Y

B
Baader La Velle Trio 383 N Christlania Av Chi-
cago
Baker Harry 3224 Reno W Philadelphia
Baker Beale Revere Revere Mass
Baraban Russian Troupe 109 E 116 N Y
Barber Tom 697 Main Hartford
Bards Four Pantages San Francisco
Ballats The 319 E 14 N Y
Ball & Marshall 220 Lincoln Pl Norwd Pk Chicago
Banks Bessie 120 Orpheum Seattle
Barlowe Mollie 242 Dearborn Chicago
Barry Lydia 77 Bay 32 Brooklyn
Barry & Richards Dingman's Ferry Pa
Barne Reming & Co Grand Tacoma Wash
Barnes & Crawford 12 S Av N Y C
Barnes & West 418 Strand London Eng
Barron Rube 20 E 98 N Y
Barron George 2002 Fifth Av N Y

Barrett Sisters 1964 N 31 Phila
Barrett Geo A 211 Missouri Toledo
Barrett & Bayne 87 Wolcott New Haven
Barrett Marjorie 4509 Filmore Pittsburgh
Bartell & Garfield 2699 E 53 Cleveland
Bates & Melville 76 Gregory New Haven
Batro & McQue 818 N 2 Reading
Baxter & La Conda Park Harrisburg Pa
Bayes Nora New York Roof N Y
Beam Will 1553 Broadway N Y
Bean & Hamilton 330 Hickory Buffalo
Bean Wm C 8 Haddon Atlantic City
Be Anos 3442 Charlton Chicago
Beard Billy 1401 Dayton Savannah
Beauvais Maridor & Co 274 Indiana Chicago
Bedlul D 263 W 38 N Y
Bedini & Sonia 106 S-C Bldg Seattle
Beecher & Maye 1533 Broadway N Y
Belmel Musical 840 E 87 N Y
Belford Troupe Ringling Bros C R
Bell Tom Smith & O'Connor 2403 Albemarle Bklyn
Bell Chas H Pantages Portland Ore

LULU BEESON TRIO

Week July 5, Orpheum, Salt Lake City.

Bell Arthur H 486 12 Newark
Bellmonte H & P 20 W Missouri Kansas City
Bennett Trio 206 W 67 N Y
Bennett Laura 118 W 76 N Y
Bernard & Siefert 955 S High Columbus
Bernice & Howard 3007 Calumet Chicago
Bernier & Stella 22 Haywood Providence
Berol William 104 E 14 N Y
Beyer Ben & Bro 1496 Bryant N Y
Behrend Musical 52 Springfield Newark
Berlina & Brockway 311 Third N Y
Beverly Billy 1534 Broadway N Y
Beverly & West 262 Delaware Buffalo
Biff & Bang 178 Bruce Newark
Bimbo The 694 Pacific Av Appleton Wis
Blamphin & Hehr Ackers Halifax N S
Blaney & Wolfe 257 W 44 N Y
Blingham 335 Becon Somerville Mass
Birnes Joe 1553 Broadway N Y
Black & White Trio 405 Columbus N Y
Black Katherine 80 Hill Chicago
Black & Jones 113 W 30 N Y
Black's Marionettes 1600 S San Joaquin Stockton
Blessings Pavilion London Eng
Blockson & Burns Fairhaven N J
Blondell Mysterious & Co 25 2 N Y
Boles Sensational 1219 Vyse Av Bronx N Y
Booth Gordon & Booth 1553 Broadway N Y
Boley May Port Washington L I
Borden Zeno & Haydn 602 Chase Av Joliet Ill
Brachard & Co 124 Bloomington Indianapolis
Brady Owen 44 State Auburn
Bradford The 230 W 41 N Y
Brandons Musical 67 So Clark Chicago
Bransby & Williams 110 Stockton W Pittsburgh
Breakway Barlows 201 E 14 N Y
Brenner Samuel N 2556 Tulip Phila
Brennon & Downer Wigwam San Francisco
Broad Billy 1553 Broadway N Y
Brochman Slater Travel 11 National S Francisco
Bingham Anna R 25 Exch Binghamton N Y
Brinkley The 424 W 39 N Y
Brixton & Brixton 708 Lexington Brooklyn
Brook Temple & Co 28 W 31 N Y
Brooks & Denton 670 6 N Y

Brooks & Jeannette 561 West N Y
Brown & Sheftall 349 W 50 N Y
Brown Harris & B Riverside B I
Brown Bothwell 407 W 123 N Y
Brownies The 121 E D No 8 Tampa
Browning & Keller 2139 E 16 Brooklyn
Browning Mr & Mrs 36 Spruce Corona L I
Brunettes Cycling 231 Cross Lowell
Buchanan & Russell Ontario Htl Chicago
Burke & Urline 636 Bodd W Phila
Buckley John Eljoun Missouri Mont
Buhler C H 1363 Putnam Brooklyn
Bunch of Kids Co Eljoun Superior Wis
Buncho & Alger 2319 N Main Louisville
Burke & Touhey East Haddam Conn
Burns & Emerson 1 P1 Boileud Paris
Burt Wm P Rochelle New Rochelle N Y
Burt & Daugh 143 W 45 N Y
Burton Hughes & Burton 532 Stanton Niles O
Burton H B Sherman Htl Chicago
Buch Bros 12 Pantages S Francisco
Byers & Herman 3649 Paxton Rd Cincinnati
Byrne Golson Co Delmar Oklahoma City Okla
Byrne John H W Scenic Boston 12 Scenic Revere
Beach Mass

Caesar & Co Continental Htl Chicago
Cabill William 305 7 Brooklyn
Cameron & Byrne 91 Bartlette San Francisco
Campbell The 121 E 101 N Y
Carbey Bros 6 Oxford Phila
Cardowne Sisters 244 W 30 N Y
Carew Mabel Grand Victoria B C
Carle Hilda 227 Riverside Drive N Y
Carlin Bob 918 Prospect Buffalo
Carrillo Leo Nyack N Y
Carraya The 19 Perry Pittsburgh
Carson & Devereaux 410 Line Evansville
Carson Bros Alrdome La Crosse Wis
Carol Sisters 316 W 140 N Y
Carlin Rose 106 W 144 N Y
Carroll Nettie Trio Barnum-Bailey C R
Carroll & Cooke Htl York N Y
Carroll Chas 429 E Ky Louisville
Caron & Farnum 235 E 24 N Y
Carter The 949 La Salle Chicago
Carey & Stampe 82 Court Brooklyn
Casal-De Verne & Walters Coney Island Pk Cin-
cinnati
Caston Dave 227 Main Joplin Mo
Caulfield & Driver Normandie Htl N Y
Celest 74 Grove Rd Clapham Pk London
Chadwick Trio Mt Ephraim N J
Chameroys The 1331 43 Brooklyn
Chase & Carma 2510 80 Halsted Chicago
Cherie Doris 23 E 99 N Y
Chaveller Co 1553 Bway N Y
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London Opinion, June 5, 1909

Three Music-Hall Stars

By J. T. GREIN

WITH Yvette Guilbert, Clarice Vance, and Margaret Cooper, three stars glittering in one "palace" program, there is a splendid opportunity for a study of contrasts. Yvette is the Parisienne *dans toute la force du terme*. Clarice Vance is the essence of dry American humour. Margaret Cooper is the English woman of the newest and most independent type. Yvette works with heart and soul and every feature. Clarice Vance—in deportment not unlike our own clever Miss Compton, of phlegmatic comicality—seems to make no effort at all, and never moves her facial muscles beyond a smile of lips and eyes.

Miss Margaret Cooper, aggressive, sure of victory, mellow and hard in accordance with her moods (and her "reception" by the public) now plays and sings with zest, now works off her program with disdainful glances at her hearers.

Yvette has lost much of her pristine peculiarity of appearance. She no longer strikes one as a vision of a French impressionist—a slender, ethereal super-woman with wondrous eyes and restrained. She has become rotund, jovial, playful, kittenish. When in England she acts in Italics—underlines every word, emphasises every gesture, intensifies the muscular play of her face, pronounces her words drastically, as if she intended to give us an object lesson in French pronunciation. Her songs have also changed. Formerly they created atmosphere, and left a great deal to our imagination. To-day we need not imagine anything. She presents us with a picture in which every detail is worked out—art critics abroad call it the "licked school" of painting. Formerly some of her songs, such as "La Veuve," for instance, were grimly humorous, yet awe-inspiring. Now she affects sometimes subjects which are grimly humorous, yet more brutal than tragic. Anything more unpleasant than the widow's elegy cannot be well imagined. It causes momentous laughter, and a painful aftermath. For our special delectation she sings sometimes in English, unnecessarily bad English, and the public, taking it as a compliment, applauds enthusiastically; it is so funny to hear "Mary was a housemaid" with a French accent, and all the innuendoes which a mobile French comedienne can so well express with naughty eyes! But the old Yvette, as she reveals herself in "Les Cloches de Nantes," is the real artist; in her new-fangled songs prepared for the English market she does not reach above the ordinary first-class Chanteuse de Cafe Chantant. At her best, then, she is not merely executant, she is as good as a play with a complete cast. She taxes our powers of conception by her threefold versatility, her singing, her manner, her wonderful gestures. In "Les Cloches" we see the whole story before us, and in the ding-dong of the bells, ominous, plaintive, joyful, there resounds the sensations not of an individual, but of a multitude. When she finds the right play she will be a star of the stage, as she still is, by virtue of her remarkable record, the diva of the music halls.

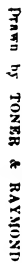
Miss Clarice Vance's manner would strike the English hearer as somewhat strange at first. As she walks on, a staid, imposing figure, singing well, but apparently uninspired, as she relates her little commonplace stories with nothing but a little halt now and again to emphasize the meaning of what is coming, one wonders whence comes her immense popularity in the States. But when she imitates the Salome dances with contortions reduced to ridicule by the phlegmatic slowness, the *festina lente* of her movements, when with one expressive gesture she queries the need of doing all this in nudeness "and calls it dancing," we begin to understand. This is the way of the white-washed negro. She seeks a maximum of effect in a minimum of motion. And she often finds it. At first on hearing her one feels inclined to turn to one's neighbor as if to ask, "What's this?" She does not strike one as funny or as clever, it is simply a mannerism, an affectation, this inertness of voice and limbs. But see her again and Clarice Vance becomes an acquired taste. You learn that there is a great deal of study, of observation, of intellect behind this blanc-mange manner, you try to imitate, and fail, and henceforth you look forward to Miss Vance's name in the program because she gives you a peculiar sensation. She is what the Germans call *urgemuthlich*, and she makes you feel easy and content.

Miss Margaret Cooper is too well known to call for elaborate introduction.

To know her even better, I advise you to see Miss Allandale's (of the Folies) masterly imitation. It contains mordant satire as well as pungent criticism. There is a great deal of talent in Miss Cooper; she dominates the piano; she has a well-trained voice; she has art; she has feeling (when she wants); above all, she is happy in the selection of her songs, among which two of a young English composer, Vere Smith, are among the most melodious. But Miss Cooper is, I fear, afflicted by the malady of the age. Her disdainful little bow when she enters; her hammering of the piano when something displeases her; her little way of urging her public to ask for encore; her first curtsy regulated in accordance with her appreciation of the applause, are akin to the manners which we dislike in nouveaux riches. A true artist displays no humour, either good or bad, when practising her art, and since I believe Miss Cooper to be a true artist and an emotional one, too, as she proves, when in good form, in her sentimental songs, she should abandon these caprices of a spoilt child. After all, to arrive is one thing, but to remain is the more difficult of the two, and the favorite of to-day may well remember that in these times of fervid competition it is easier to gain popularity than to maintain it. Yvette Gilbert, acclaimed by the universe, despite her mannerisms, looks upon the public as her lord and master, she is literally wreathed in smiles when she finds favour; Miss Vance, though less effusive, never forgets that the artist is the servant of the public; Miss Margaret Cooper, at present sure of her success, reverses the order of things, and poses as the mistress of the situation. Yet there lies a "milky way" between the stars.



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NEW ACTS.

(Continued from page 15.)

Fanny Brice and "Picks."

Songs and Dances.

12 Mins.; One.

Majestic, New York.

It is almost a lone instance and a pleasure to find a girl who, not requiring the aid of the "picks" in the act, is not being harmed by the four "picks" Miss Brice has selected. She has appearance, magnetism, can dance, and possesses a voice above the average. Fanny doesn't seem sure of herself, playing as though she would like to let herself out, but hasn't the confidence. A little coaching and some judgment in selection of numbers would do the work, then Miss Brice might frame up a single character singing turn, with costume changes. A burlesque manager in need of a good snappy soubret who will help his show should look Fanny over. As for the "picks" they are useless. Besides looking badly, they have not even the usual ability of the numerous "picks," who have held up so many single women on the stage.

Dash.

OUT OF TOWN.

Mlle. Dazle and Co. (14).

"L'Amour d'Artist" (Pantomime).
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Dazle in a story without words is doing one of the most artistic bits of work ever seen here. It is a pantomime tragedy, wherein without a word being spoken the story of three lives is told with vivid dramatic force, to specially written music. Mlle. Carlo and Frank Reicher assist, and the company is excellent. She possesses wonderful mimetic powers and the silent tale is very clear.

Ernest L. Waitt.

"Russian Fear."

22 Mins.; Full Stage (Special Set).
Savoy, Atlantic City.

W. J. McGowan and J. J. Cale are two clever comedians. The act is set in a New York tenement room—that of an aged Hebrew who has been scared by the Kishineff outrage. There is much humor and some pathos in the piece.

I. B. Pulaski.

Billy Noble and Jeanne Brooks.

Songs and talk.

15 Mins.; One.

Casino, Toledo.

Jeanne Brooks opens the act with "Beautiful Eyes," which she sings with her old time vivacity. Some bright and

snappy talk then follows after which Noble sings "Nobody Knows Where John Brown Went" with much effect. There is more talking, all of which is new and funny, and the audience likes it. Miss Noble wears some tasty gowns and seems to have the faculty of smiling continually. The act is closed with a quick and melodious number and the singers were recalled several times.

Sydney Wire.

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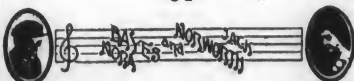
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PARKS AND FAIRS.

Chicago, July 1.

About 25,000 free "gate" books were issued by the "White City" management Monday. These have been distributed among the newspapers and those "entitled" to the courtesies. The intention of "White City" was not to issue passes of any kind this summer, although about 150 were given to political friends and partisans. An official of the park said that records show that unpaid admissions do not increase the business. This was tested last season when the same amount of money was taken in by the concessions on days the free list was heavy. He maintains that those who go in the park on passes do not spend money. One of the most elaborate productions at "White City" is "The Destruction of Messina," staged by Henry Lee. It is a big scenic spectacle employing about fifty people. More than twenty-five stage hands and electricians are required to handle the effects. The show runs every half hour. "Creation" has been added to the long list of attractions at Riverview Exposition. It

is even better than the one shown at Coney Island. San Souci Park, the ideal spot of the South Side, is enjoying good sized crowds, and all the concessions are doing fair business. The theatre, where musical comedy stock holds forth, is the most interesting feature. This week Frank Moulan and Edith Helena appear in "Erminie." Raymond Hitchcock will revive "King Dodo" next Monday, to be followed with "The Yankee Consul."

The North Beach (L. I.) Carnival Association will hold the second carnival and Mardi Gras Sept. 7-11. Manager W. S. Wright of the North Beach Amusement Co. has engaged Albert House, who jumped from the Williamsburg Bridge in May while in a straitjacket, for Gala Park at the Beach.

The Palmetto Beach Amusement Co., Pensacola, Fla., has been incorporated with capital of \$10,000. Incorporators are J. D. Carroll, F. M. Blount and others.

Ocean Bay Beach is the name of a new

amusement resort to be constructed at San Diego, Cal., by Wilson Chamberlain of Cleveland.

The vaudeville at Ross Park, Binghamton, and the Casino, in the same city, will be supplied by the Morris office. The Park opens July 5, when acts can linger two weeks in Binghamton, working during each.

M. R. Sheedy was away from his New York office the greater part of this week. He was in Newport, R. I., attending the opening week of his Freebody Park there. The admission scale at that establishment has been advanced this year in the vaudeville theatre. The best seats now sell for \$1. The opening bill includes Lacombe Bros., Jack Dempsey, Renee Family, Jane Elton, Warren and Brockway, The Taylors, John Stanley and Co., and Wilton Bros.

Applications have been received by the New York City authorities for the opening of al fresco moving picture theatres

at 116th street and 125th street and Fifth avenue. Of late places of this sort have been boomed in Harlem. They are open only at night. The revenue received has been made an attractive one to owners of unoccupied property. In each case plans are filed for the construction of a platform and screen and a fireproof booth. Rough wooden chairs are set in semi-circles about the stage.

New Orleans, July 1.

"Black City" is to have opposition. Jacob Israel, a drygoods impresario, feels that the sons and daughters of Ham, who are wont to hibernate in this vicinity, should have more than one place of summer amusement, and in order to allay their apparent loneliness, has announced his intention of opening another Ethiopian habitat. "Twill be called 'Dixie Park' and will swing wide its gates on June 20.

An amusement park will soon be opened at Sadorus, Ill. W. H. De Long, president of the De Long Bank, is backing the enterprise.

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 Frascina Menotti (C)
 Facenda Alberto (C)
 Fischer Madalya
 Fitzgerald & Wilson (C)
 Fairchild R D Miss
 Flannery W L (C)
 Fastell A E
 Forrest Harry
 Foo Ling Ching
 Fadettes Orchestra

Ferraris The
 Bannons Jugglin
 Fay John J
 First Barney (C)
 Fuller Ben
 Ford Josie
 Fletcher Tom
 Phroma Frances
 Fletcher & La Piere (C)
 Gray Julia
 Gordena Bounding
 Gullie Albert
 Golden & Hughes
 Golden Sam
 Genter & Gilmore (C)
 Gibson Estelle
 Gillen Edward
 Gould Jay (C)
 Garrett B

Greenfield Caroline
 Gilbert Elame
 Green George
 Green Felix
 Geer Ed
 Gleason Stella
 Gillihan & Murray
 Gregory Margaret (C)
 Goodwin Joe
 Gallagher Ed F (C)
 Gladstone Wm
 Gildea Mark
 Gould William
 Gray Julia (C)
 Gibraltar The
 Grannakos Billy
 Gallagher Ed
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Harder & Hall
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 Hoppe Guy
 Hodge Henry
 Hahn Arthur (C)
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 Hagen & Westcott
 Hyde Albert
 Hanlon Diggs & Bierna
 (C)
 Hynea Tom
 Heald Henry D
 Hendon A T
 Hill C W
 Hayes Harvey (C)
 Haight Dean & Co
 Harris W H
 Harrison Charles
 Harvey & Farrell (C)

Hart Henry (C)
 Hyde Jimmie
 Hoppe Guy
 Hartford Sadie
 Henric
 Higgins R D
 Huntley J H
 Hodges James (C)
 Hewitt Harry
 Hitchison & Lushy (C)
 Hawkins L
 Hoffman Max
 Hopkins Col J D
 Hammer Clara M
 Haagen Helen
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Smith Allen
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Trovillo
Tate Beth
Tropacel Arthur
Takezama Elko
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Toby Dollie
Tunla Fay
Thous, Mrs Carl
Urma Hetty
Vail W Ver (C)
Vosco Walter
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Von Fassau Harry
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Williams T H
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CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block.
VARIETY Office, 69 Summer St.
MAJESTIC (Lyman B. Glover, mgr.; agent, W.V. A.).—Well-balanced show, with two features, Russell Bros., and Curzon Sisters. The former revived their time-worn absurdity, "Our Servant Girl," even to the burlesque on Sarah Bernhardt and "gold fish" incident. Incidental to the action, Flora Bonfanti Russell introduced toe dancing in a graceful manner. The act was liked as in days gone by. Curzon Sisters gave their daring aerial novelty, a veritable attraction in vaudeville and one that should headline everywhere. The girls are pretty and graceful, and their gyrations bewildered. Wilbur Mack and

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GUS'S GOSSIP GUS EDWARDS SAYS:

That since he has made SHAPIRO his selling agent he has sold more music during the last two weeks in June than June and July put together of last year.

Many new acts will be put on this coming season. Anybody with real talent and ambition has a chance. Call on him.

P. S.—GUS EDWARDS has interpolated six numbers in Ziegfeld's "Follies of 1909" that are the real six sensations of the season:

"MY COUSIN CARUSO."
"UP, IN MY AEROPLANE."
"COME ON, PLAY BALL WITH ME, DEARIE."

"WHEN THE LU-LU BIRD IS SINGING IN THE COCO-COLA TREE."
"BY THE LIGHT OF THE SILVER MOON."

"I LOVE MY WIFE, SO KEEP AWAY."
More P. S.—Have you caught LILLIAN LORRAINE rivaling the Wright Brothers in her aeroplane, singing "UP, UP, IN MY AEROPLANE."

Nella Walker have a pleasing singing number that made a decidedly lasting impression. "Le Petit Revue," new here, embodying several ideas exploited in the vaudeville theatres in the past, proved interesting. Vocally the act is excellent, the tenor of Roy Dietrich being particularly fine. El Cota is a young man with long hair. The program says he is "The Paderewski of the Xylophone." He plays that instrument with great skill, and he waves his hair to the music. Several in the audience construed this as comedy. McConnell and Simpson, in "A Stormy Hour," After the "stage song" of Miss Simpson's there is not much left to the act, excepting the eccentricities of the female member, who is unquestionably a very clever comedienne, and it was her individual work that merited distinction. Melnotte Sisters and Clay Smith replaced Lanton-Lucier Co. Monday evening. The act is about the same, with too much "kidding" by Smith. Martini and Millan gave their burlesque magic, with a few tricks. Kathleen Rooney sang popular songs in a small voice and pleasing manner. There are numerous others doing the very same style of act. Don Carney played the piano and the Four Grohs showed a series of equilibristic

feats, including juggling, acrobatics and wire walking.

AMERICAN (Wm. Morris, mgr.; agent direct).—This is the last week for at least four weeks, when the house will reopen completely remodeled. The bill is a pleasing one. Rice and Prevost, who have not been here since a year ago last fall, are the principal feature, and they caused a furor of laughter with their original antics, always making a hit. The American Singing Four, four immaculate young men, held up their position in good style. The singing is above the average and the selections are well chosen. Colby and May found many who liked their dancing and ventriloquist offering, while Raffayette's Dogs showed remarkable intelligence in somersaulting and other feats not usually seen among canines. It is a very good act. Tudor Cameron and Bonnie Gaylord presented "On and Off the Stage," the same vehicle which Cameron and Flanagan used for several seasons. With Miss Gaylord in Flanagan's place the act seems rejuvenated. Its success was so pronounced they received seven encores. Maude Hall and Carlton Macy Co. (second week) offered "A Timely Awakening," a delightful little playlet by Clay Clement. Gilbert and Katen have a very good string of parodies, the main substance in their Hebrew comedy act. The dancing finish was liked. McDonald and Huntington opened with a diverting singing number. Eddie Clarke and his "Winning Widows" held over.

JULIAN (J. G. Condemner, mgr.; agent, William Morris).—Emmett Bros.; Carter, Taylor and Co.; Sommers and Otter; Dr. Herrman.

OGDEN (W. F. Weinrich, mgr.; agent, William Morris).—Sylvia Weston; Albert Moska; Helen Atkins; Bobby Carroll.

A new theatre will be opened at Conway, Ark., by the Lyric Amusement Co. As previously reported in VARIETY, the Olympic in September will become a first class combination house, playing the Klaw & Erlanger attractions. K. & E. are interested with Kohl & Castle in the management of the Chicago Opera House. This may have led the former vaudeville opponents to affiliate.—"The Candy Shop," which held forth at the Knickerbocker in New York for some time past, seemed to have met the auditors' approval, and as a result the musical show is doing good business. The cast has been augmented by the addition of Louis Harrison and Lucy Weston. The piece was "doctored" up for the Chicago engagement.—"The Hurdy Gurdy Girl" has been removed from the Colonial, probably never again to appeal for public approval. It is doubtful if any other musical show withstood so much adverse criticism during the year.—June McCree and about seventy-five White Rats were the guests of Paul D. Howse, manager of Forest Park, Thursday night. The party visited every concession, including the steep coasters.—Annabelle Patrick has fully recovered from her recent illness and is booking her interrupted vaudeville time. —Clarence Burack, who last season started "The Brigadiers," and who has been engaged in the same capacity next season with the "Dreamlands," will, in association with Fred Clemmons, promote an outdoor celebration July 5 at Junesville, Wis. The event will be one of the largest of its kind ever held in that burg, and they had quite a number of shows for the tenants. J. C. Matthews of William Morris' Chicago office, will furnish the vaudeville acts.—Martini and Millan will furnish the Orpheum Circuit this summer. They go to Europe next fall, having booked a number of weeks in the principal cities.—Hanvey and Bayliss have signed with "The Lady Horsemen," a new Western Wheel show for next season.

SAN FRANCISCO

By JOHN J. O'CONNOR.

VARIETY'S Western Office,
2064 Sutter St.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct). Week 21: Capacity business continues at the Orpheum. James Thornton made an impression that will hold good for a long time. He was easily the hit of the bill. The Canille Trio has one of the funniest far acts in vaudeville. The finish came long before it was welcome. Clark and Bergman are billed as "The Chauffeur and the Maid." The pair really do a singing and dancing act in "one," but what they offer is well executed and Bergman's eccentric dance gained the act a fair portion of applause. Joseph Hart's "Fortuity Winner" failed to arouse much interest until the horse race finish. The present company are far from capable. Several good situations were spoiled through poor handling. The holdovers are Sisters Gash, Elizabeth Murray, Adelaide and Warren, Lyon and Meyers.

NATIONAL (Ed Grimmer, mgr.; agent, S. C. W. Reese). Mabel McKinley, main attraction at the Grauman house this week and the best proof of her value is the attendance which shows a marked increase. Miss McKinley is the kind of a singer you read about but when it came to the "song boosting" part she found her Western audience uneducated to this line of work and her efforts were in vain. For a laughing num-

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ber Breton and Downing, capably assisted by Raymond Clure, easily filled the bill. Their sketch contains many funny situations. The supper table bit, overdone in roughness by many sketch teams, is toned down to a nicety and the skit finished a big laughing hit. Leo Murphy is a ten-year-old violinist who will bear watching. The Ward Brothers offered a novel dancing act in "one," the boys going through their routine in kilts. Francesa Redding and Co. presented "The Man From Texas," which scored strongly, mainly through the hard work of the little fellow who handled the title role. Cooke and Rothert are an acrobatic dancing team, mostly acrobatic. Their much-touted version of the "Apache Dance" bears no more resemblance to the real thing than the "Loving Rag" does to a "Sailor's Hornpipe." Mr. Cooke is an able comedian, but the waits are many and the act drags considerably. La Lole Helene should have been afforded a better spot. Opening the show, she went very well, but a little lower down she would have undoubtedly given the best on the program a tight run for first honors.

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S. O. S. Burns).—W. R. Abrams and Agnes Johns presented what they called their "original playlet," entitled "When Hubby Realizes." An interior setting shows the home of Jack Weston and his wife "Peggy." Jack thinks his wife too plain to suit him and tries to induce her to be a "sport," etc. She leaves the room, returning in a very loud costume and proceeds to show her husband just what kind of a "sport" she can be. In the meantime he raves about her unladylike conduct. The curtain leaves them in each other's arms. The plot is identically the same as that of "A Wild Rose," shown here recently by Mr. and Mrs. Arthur Forbes; in fact, several lines correspond exactly with those in the Forbes

piece. A review of both acts, however, easily shows "A Wild Rose" to be better built and far better played. The Raytons go through some neat contortions in alligator make-up, proving themselves capable benders. Shale and Cole offered a neat singing and dancing turn, the man showing some good twerks. The Murrays introduced their three acrobatic dogs, sending them through a routine of simple tricks, the best being shown by a fox terrier who pulls himself up to a handstand on a horizontal bar from a hanging position. The Four Lincolns, as a quartet and singers, are good, but the comedy is not. Young and Brooks, in a musical offering, also appeared.

WIGWAM (Sam Harris, mgr.; agent, W. S. and S. C. jointly).—Carroll Johnson topped the bill at the popular Mission house last week and did great. Al Cameron and Co. with "The Last of the Regiment," held their own with the novel singing act. Dan Harrington and his "dummlies" handed plenty of laughs to the Missionites in the ventriloquist offering, "Jerry's Bluff." Anderson and Burt, scored. Harry Burgoyne, the "coaster" singer, helped along. Burt Sheppard is here with his Australian whips. His assistant might improve his announcements by speaking more distinctly and correctly. Saona was handicapped in the opening position, but makes good, nevertheless. Ila "General Grant" still remains the favorite.

STAR (R. Kiser, mgr.; agent, direct).—Bowen Bros.; Frances Bainty; Morey and Morey; Rance Smith and Wearing-Hoffman Troupe.

NOTES.—A carload of theatrical men, mostly agents and managers, journeyed to San Jose Thursday to witness the graduation exercises at the Notre Dame Conservatory of Music. The drawing card proved to be Carrie Weston, daughter of Bill Weston, the Denver booking

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N****Record Crowd at Taylor
Sees Girl Awaken From
Long Mesmeric Sleep****Y
A
N**

The largest audience since the memorable engagement of Booth and Barrett, back in 1889, attended the performance at Taylor Opera House last night, the attraction being the announcement of Dr. Alfred Banyan that he would restore to consciousness Miss Annie Treager, who had been

performance began Manager Moses ordered the ticket sale stopped, more than 2,000 people paid admission, the largest in the history of the theatre. Miss Treager was removed from Ogden-Bulley's, shortly after 9 o'clock. Banyan did not experience much difficulty in restoring her to consciousness.

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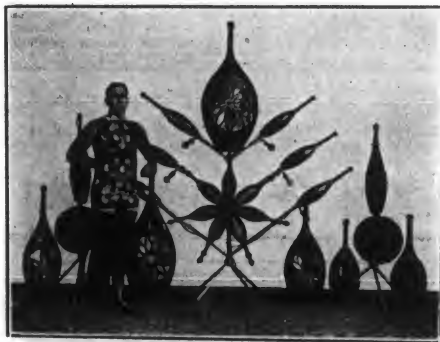
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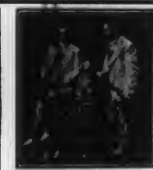
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agent, and Mrs. Ella Weston, of this city, both connected with the Western States Vaudeville Association. Miss Weston led her class and was the only violinist out of eighteen graduates. Mrs. Weston and daughter will shortly sail for Germany, where the latter will complete her studies at the Leipzig Conservatory. Bob Burns has secured the booking for Idora Park, Oakland.—Rose Hoey Steven has been successfully operated on at Trinity Hospital, and has ventured back in the vaudeville ranks again.—Bert Levy has opened an office at Los Angeles in the Unique Theatre building. Louis Jacobs is representing him in the South.—William Eildid will sail for Honolulu next Thursday to take up the work of establishing a circuit in the Far East. Bob Burns will be associated with Mr. Eildid in the new enterprise.—The Queen Theatre, San Diego, recently purchased by Ed. Homan for the Sullivan-Conditine office, reports capacity business under the new management.

DENVER

By HARRY S. BEAUMONT.

Office, Crystal Theatre Building.
CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Four Dordens, best casting act here in months. Every feat is a feature. Christine Hill and Co., in "Fate," intense Italian dramatic

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Milan, 20, Via del Senato, 20 Milan (Italy).

playlet, came in for good share of honors. Harland and Robinson, unique musical act, but the comedy off. O. L. Fultz, cornetist, good. Fred Rivenhall, songs, clever, but not appreciated here. TUILERIES (Chas. Jacobs, mgr.; agent, W. S.).—Mack and Benton, very good; Louise Byrd, excellent; Fred Elliott, good.
NOTES.—The Curtis will again change its policy. Williams, Thompson and Cross, with a company of comedians and chorus girls, will produce there.—"White City" has announced that a mammoth theatre will be built there next season and will house a musical comedy stock co.—The Western States office at Denver is now booking eighteen houses in Colorado, Wyoming, Missouri and New Mexico.—Dick Staley just blew into town with a bunch of specimens from the "Humming Bird Mine." If the balance of the vein is as good as that brought in here, the future must look pretty good to Mr. Staley.

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 60 Summer St.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Mile. Isaac (New Act); Ben Johnson, monolog, very good; Edmund Stanley and Co., excellent; Wynne and Lee, good; Bounding Gordons; Marlon and Cunningham and Dagwell Sisters, good; Van der Koors, burlesque magicians; Chalk Saunders; De Chaunt and Dogs.
GLOBE (R. P. Jeanette, mgr.; agent, direct).—Hart-Bessie Co., comedy, fine; Adams and Hart, dancers, fair; Todd Ward Trio, excellent; Henry Little, impersonations; Jack Clabane, Florence Mann, vocalists.
PALACE (I. H. Mosher, mgr.; agent, direct).—Winter's Comedy Four; Small, Sloane and Sherman; Pluto and Fluto; Everts and Barnes; Goetz and Nelson, good comedy acrobats.
AUSTIN & STONE'S (Stone & Shaw, props.; agent, direct).—Bigney, high diver; John Y. Smith and Tom White, strong men; Belyea and Arnold and John Vileldi.
WONDERLAND (agent, Bliss Amusement Co.).—Girl Minstrels, led by Kitty Bingham, fine; Whitte and Bell, duo; Wynos; Omega Trio; Breck's "Golden Graces".

NORUMBEGA PARK.—John Dunn; Wilhelmina Frances and Co.; Ted Lytell; Daisy Chaplin; Musical Thor; Standard Comedy Four; The Piquays.
NOTES.—William Morris agency here, Fred Mardo, mgr., now book Lexington Park, Hoag Lake Park, Webster, Mass.; Jefferson, Portland; Bijou, Newport, R. I., and the St. John, N. B., house, besides its original circuit in Maine.—Fred G. Parker, ticket seller at Orpheum, has become treasurer of First World's Shoe and Leather Fair, which opened Thursday.—A. Paul Keith has returned to Boston and resumed partial control of Keith's affairs here.—New m. p. house, corner Washington and Beach streets, built underground, is expected to open Sept. 1; also Waldron's New Casino for burlesque.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Richard Golden & Co. won principal favor with the admirable playlet, "A Case of Divorce." Augusta Glose presented a planolog with two or three songs with which she won some merit in musical comedy. She struggled through several minutes before the house became interested. The last five minutes were well employed. Miss Glose is an accomplished pianist and should stop fooling with the piano and play something. Her attractive appearance helps considerably. Charles Leonard Fletcher made but slight change in his character impersonations from those shown on his last visit. He was warmly greeted. McCoy and Cantwell went through in good shape with a specialty which is strong at both ends and weak in the middle. The Rooney Sisters did nicely. Hot weather did not seem to handicap the Four Rianes in their whirlwind acrobatic turn. Muller, Chunn and Muller opened the show with their

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Coloring extra, \$12.50

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"VISIONS OF MOTHER" DRAMATICApprox. length, 564 feet.
"A BAD CASE" COMEDYApprox. length, 514 feet.

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"Exciting Steeplechase" SPORTINGApprox. length, 564 feet.

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hoop juggling which could be improved with care. There were entirely too many misses in the simpler tricks and the attempt to infuse comedy was with weak results. The act is nicely dressed. The Four Londons closed the bill with a routine of showy casting feats, the quartet working cleanly and with little loss of time.

HIPODROME (M. W. Taylor, agent).—This big open-air show has grown to be the real thing in the city. The management is giving a great show for the money, 10 cents admission, 25 cents for reserved seats. Reno and Smith opened, doing their comedy acrobatics in the sawdust ring and pleasing, though the act did not show as well as on the stage. The Carrays used the platform and put over an entertaining number with some juggling and wire walking. Mile. Seabert followed with a bareback act. Several simple tricks were well enough done to win favor, the jumping tricks falling probably because of the uncertain light. The Randolphs got through nicely with contortion and ring work, the man putting enough comedy into his efforts to enliven the number considerably. "The Four English Primroses" won a liberal share of the honors for their dancing. The Dally Brothers had some clean-cut hand-to-hand work, a leap into a head-to-head stand from a spring-board making a showy closing number. Hippo and his clown mule filled in a few moments with some bareback riding that was a good laugh-getter, the hurdle jumping being very good. Frobel and Ruge were the single aerial act, working on a trapeze and crossbar. The clowning pleased the young folks. The big feature was furnished by the Three Rohrs in a cycle-wild. It is a strong bill for the money and on Monday night probably between four and five thousand persons witnessed it.



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ST. LOUIS

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as much at home as in his own successes, in two
of which he has been seen in the last fortnight.
The support fares better, and Anne Trasker,
Dorothy Webb and others twinkle pleasantly in
the twinkling score.FOREST PARK HIGHLANDS (J. D. Tippet,
mgr.).—The Two Bobs, Adams and Alden, get the
biggest hand, which is saying a good deal for the
Highlands, for the second week of the Police Re-
lief benefit has a big bill. In the first place,
there is considerable local enthusiasm for Col.
John D. Hopkins' two beautiful daughters—Ethel
and Emma—in "Lunaland," a pretty and effective
act. Adams and Alden do not suffer by virtue
of either this or the merits of the balance of the
bill, which includes Carter De Haven and Co.,
Alpha Troupe of hoop rollers, Clifford and Burke,
and the Kibabanzal troupe of Japs. The "Three
Little Coppers" are still on the job.WEST END HEIGHTS (Oppenheimer Bros.,
mgrs.).—In "be Shubert show," "My Lady's Maid,"
the West End Heights Co. is bidding farewell at
the Heights this week, announcement having been
made that after this week the stock company will
disband and vaudeville will be put in. The pat-
ronage has been very light, though the manage-
ment went to great lengths to make the venture
pay. This week's offering gives Lillian Herlein
and Rice and Cady fair chance. This is first
blood in the summer garden war, but competition
will continue keen between the rival dramatic
house at Delmar and Suburban Garden. The first
vaudeville bill will be made up from the company:
Rice and Cady, Lillian Herlein, "The Dancing
Dolls," Vaulty the dancer, and others.MANNION'S (Mannion Bros., mgrs.).—Far from
the West End rivalry, Mannion's quietly is pack-
ing them in at the extreme south end of town.
This week's bill: Ethel Whitesides and Pickanin-
nies, Meyer Brothers, European equilibristas; Ruth
Bernette, Lew Woods, Frank Montrose and m. p.NOTES.—Albert Beaugard, whose real name is
Fink, and his wife, Helen Collier Garrick, a sister
of William Collier, the comedian, have announced
they will retire from the stage. Beaugard's
father, Charles Fink, a wealthy St. Louisian, for
whom the players will provide a home in his last
years, will present them with a handsome home
in one of St. Louis' finest residence districts and
settle an allowance on them.—James O'Neill, who
is playing at Delmar Garden, says he is about to
write an autobiography.—Wilton Lackaye will ap-
pear at Suburban in a powerful Jewish play some-
what like the "Children of the Ghetto" or "The
Melting Pot."—Josephine Colihan, former Delmar
chorus girl, was taken to her Chicago home by
her father after a six-weeks' search. Marie
Hughes, a Chicago actress, had an engagement
at Delmar and when she was stricken with ap-
pendicitis Miss Colihan took her name and
place and was making good till her parents
found her.

BALTIMORE.

VICTORIA (Pearce & Schreck, mgrs.; agent,
William Morris).—Rhodes and Co., comedy
sketch; Gately and Black, fair comedy; Johnson
and Delgan, hoop rolling, good; Two Fantas,
sketch, good; Florence Trevillion, vocalist, verygood; Arthur and Janet, contortion, ordinary;
The Sharples, musical, excellent; Powder and
Chapman, s. and d., fair.—LUBIN'S TWIN (E.
C. Earle, mgr.).—Vandeville and m. p.—
ELECTRIC PARK (Max Rosen, mgr.).—Great
Lefel, crack rifle shot, good; Ala Troupe of
Arabs, acrobats, very good; Rice's Band, good
crowd.—SUBURBAN PARK (August Fenne-
man, mgr.; agent, William Morris).—Gertrude
Holt, comedienne, good; Jack Marshall, monolog-
ist, interesting; Peter McCloud, musical, very
good.—GWYN OAK PARK (John Faron,
mgr.).—Hyland's Comedy Co., in two sketches,
"The Yankee Doodle Girl" and "I'm in a Man-
ager's Office," good acts, well played.—
FLOOD'S PARK (Jack Flood, mgr.).—Vaude-
ville and burlesque.—RIVER VIEW PARK
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vaudeville and m. p.—BAY SHORE PARK
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CHESTER PARK (I. M. Martin, mgr.; agent,
William Morris).—V. P. Woodward, original;
Charles and Nellie King, clever; Innea and Ryan,
applauded; Tecbow's Cats, hit. CONEX
ISLAND (G. Wellington Engelbreth, amusement
director).—Wm. E. Austin and Fabelle Jannin,
wire, good; Kolb and Miller, German, good;
George Daum, musician, fair; Rice's Animals,big.—LAGOON (W. W. Weaver, mgr.).—First
week of vaudeville. Grace and Gracie; Cross-
man Trio, and McFall's Animals.

COLUMBUS, O.

COLONIAL (Jas. T. Howell, mgr.; agent, Will-
iam Morris).—Charlotte Coate; Marguerite and
Co., amusing; Manning and Ford, clever; Herbert
Terry, monolog, very good; Marie Clark, songs,
fair; Edmond Bala, Ill. songs, pleasing; m. p.
Business good.—KEITH'S (W. W. Prosser,
mgr.).—M. p. and the Keith Quartet; Jack Rich-
ards; Carlisle Moffet, Bertha Allgower and
Elizabeth Holzbacher. Business very good.—
COLUMBUS (Gabe Sachs, mgr.; agent, Columbus
Agency).—Fine bill to good houses. The Dar-
leys, sketch artists; De Haas Duo, juggling and
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CPSS (Robt. Young, mgr.; agent, Gus Sun).—
Eddie Powell; Joe Glenfield, ventriloquist; Cliff
Blanchard Nelson, monolog; Princess Quintet,
and m. p.—INDIANOLA PARK.—Gilliland's
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(C. Sullivan, mgr.; agent, U. B. O.).—Corcoran
and Dixon, blackface, hit of bill; Robin, juggler,
fair; Kimball and Lewis, fairly good.—OLEY-
TANGY PARK (J. W. Dusenbury, mgr.).—L. J.
Rodriguez, presenting "The Joe Weber Burlesque
Stock Co." in "Florodora." Good production and
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 WELLS' BIJOU (Fred Martin, mgr.; agent, William Keuble Co.)—Ah Ling Foo, Chinese magician, good; Jack Springer, good; James Wise, cartoonist, fine; Musical Slipp, great. This program is one of the best this season.—CRYSTAL (Thos. E. Collins, mgr.; agent, Sullivan-Considine).—The bill this week, headed by Williams and Sterling, good; Willis and West, excellent.
 W. ARTHUR SPROUSE.

MILFORD, MASS.
 LAKE NIMMUC PARK (Dan J. Sprague, mgr.).—Hitch and Howard, clever; Harry Rotter and Co., excellent; Charles Brown, hit; Hanson and Harris, hit; Sadie Rogers, fine.
 CHAS. E. LACKEY.

MUNCIE, IND.
 STAR (Ray Andrews, mgr.; agent, Gus Sun).—Master Julian, gymnast, pleased; Frank Gray, Ill. songs, good; Musical Loretas, good; Williams and Gordon, good; Sisters Kelsey and Billy Cummings, hit.
 GEO. FIFER.

MUSKOGEE, OKLA.
 LYRIC (C. L. Carroll, mgr.).—Le Nôtre, marionettes, pleased; Katie Dyer (local), Ill. songs; Tegge and Daniels, pleased; "Five Gaffney Girls," endorsed; Lola Milton Co., good; Shaw and Sherman, hit.
 J. F. B.

ONEONTA, N. Y.
 ONEONTA (Fred Gillen, mgr.). Louise Kay, comedienne, good; Musical Pleasures, good; Garveta and Barr, fair; Harry Mantell, pleased; Norton, Ill. songs, good; m. p.—NOTES.—Lee Pirman, for the past eight years treasurer of

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THE COLUMBIA

BROOKLYN, N. Y.

VAUDEVILLE

M. S. EPSTIN, Manager.

One place where all managers either see acts personally or get reports.
Booked Through United Booking Offices.

the Oneonta Theatre, has resigned his position. At present he is connected with the advertising department of the Central New York Fair.—Mr. and Mrs. Arthur Young open in September on the Western States Circuit.—Vernor E. Graves is the new treasurer of the Oneonta.—F. K. Evans and William Leventhal are in Illon, N. Y., where they open this week the Illon Opera House to m. p. and vaudeville.—James Silver is in town for a few days' visit with friends.
 O. C. DELONG.

SAVANNAH, GA.

SAVANNAH (W. T. Kirby, mgr.; agent, Wilmer & Vincent).—The Poloff Sisters, in character change and s. and d., fine; Barrow and Milo, hand balancing, very good act; Dave Goston, the human rearsaw, made good; Gerline Sisters, s. and d., big hit; Skatinsky, European novelty act, great; Freahley, giraham and Freahley, big dancing act, scored hit, while Bristol's Ponies, twelve in number, went big.—ATHENEUM (John P. Taggart, mgr.; agent, direct).—This week featuring Monk, Albert L. Gullie, tenor, in operatic selections; Tracy and Carter, songsters and m. p. Closed this week to undergo remodeling.—OLYMPIUM (Jos. A. Wilenski, mgr.; agent, Interstate).—Sydney Toledo, the human lizard, good act; Paul Morton, monologist, scored big hit; Green and Parker, a clever team of singing and talking artists; the Romano Trio, Italian singers

and unisclans, were the feature act.—AIRDOME (Frank and Hubert Handy, mgrs.; agent, Empire Exchange).—The Sisters Mae, clever song and dance artists; Fred Jarvis, comedian, good act; the Bob Desmond Trio, s. and d., introducing Buster Brown, juvenile comedian; the Three Diericks, novelty strong act.—CASINO, under the direction of the Savannah Electric Co., opened this week with vaudeville and m. p.; the acts engaged are as follows: The Doughertys, Paul Hawens, the Hanneker Brothers and Co., and an afterpiece by the Casino Stock Co., entitled "Fun in an Office."

SYRACUSE, N. Y.

VALLEY (John C. Peebles, mgr.; agent, U. B. O.).—Shorty Edwards, pleased; Delphino and Delmora, fair; Al. Carlton, good; Chas. Bradshaw and Co., pleased; Golden and Hughes, fair; Reed Bros., hit.
 SAM. FREEMAN.

WHEELING, W. VA.

WHEELING PARK (Claude Nelson, mgr.).—Wells and Van Sledon did nicely in their musical specialty; Lewis and E. May, good team, well liked; Four Duet Sisters, exceptionally good gymnastic act; Della O'Connell, well received; Ruby Raymond and Co., and it went well, the work of one of the song men I saw above the average.
 C. M. H.

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REPRESENTATIVE ARTISTS

THE VENTRILOQUIST WITH A PRODUCTION

ED. F.

REYNARDPresents Seth Dowberry and Jawn Jawson in
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Direction JACK LEVY.

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Direction GEO. HOMANS.

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It's the act that makes the name.

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JAMES B. DONOVAN

AND

RENA ARNOLD

QUEEN OF VAUDEVILLE.

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them
take some
notice of
the
leaders,
didn't we?If a certain act breaks the Eighth Command-
ment every week, how long did it take them to
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Address VARIETY.Geo, I certainly was treated FINE in Boston
and Philadelphia. How did Morris grab Pauline,
my friend, and Rice and Provost? I don't see
why Minnie St. Claire won't work in the summer
time. She must have money. I know they have a
first class agent.
I am jealous because Willie Pantzer has a little
boy who works better than I do. Huh.**FRANK BYRON, Jr.**

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GREAT LESTER

HAMMERSTEIN'S THIS WEEK (June 28).

NEW BRIGHTON THEATRE, NEXT WEEK
(July 5).

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N. Y. Theatre Roof for the Summer.

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VICTORIA

MURRAY SISTERS

Direction AL SUTHERLAND.

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The Typical Topical Tickle Singers.

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VARIETY

VOL. XV., NO. 5.

JULY 10, 1909.

PRICE TEN CENTS.



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Basso.

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HARRY A. ELLIS,
2nd Tenor.

"THE" QUARTETTE

5th CONSECUTIVE WEEK AT HAMMERSTEIN'S ROOF GARDEN
INDEFINITE

TOM McKENNA,
Baritone.

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WM. C. WOOD,
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We have signed with **EDDIE LEONARD'S MINSTRELS** this season. Mr. Nickerson is also Musical Director

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SEATTLE "DAILY TIMES," JUNE 20.—"Miss Lily Lena has a pretty face, beautiful teeth and a lovely blonde coiffure, and a pretty figure—and a way with her that gets us all."
"SPOKANE SPOKESMAN," JUNE 22, '09.—"Lily Lena certainly has the ability to get her personality over the footlights, as was evidenced by the thundering applause which greeted her last night."

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Sailing for England, Wednesday (July 14) S. S. Mauretania

VARIETY

VOL. XV., NO. 5.

JULY 10, 1909.

PRICE TEN CENTS.

OVER 800 VAUDEVILLE ACTS ON "OPPOSITION BLACKLIST"

The Number of Acts "Barred" by United and West Worrying Small Managers for Next Season. Something Expected to Happen.

"If the United Booking Offices and Beck intend to keep up their 'blacklist' for next season, the small managers of the United might as well put out 'To Let' signs on their theatres," said a manager to a VARIETY representative this week.

"There are now over 800 acts named on the United's 'blacklist' which have played the 'opposition' time, including the Morris Circuit and other houses opposed to the United or the western string looked by Beck (Martin Beck, general manager of the Orpheum Circuit).

"The biggest managers in vaudeville may affect not to care for the 'barred acts,' but the smaller managers booking in the United offices, New York, and the Chicago branch, are having a time of it figuring out how they are going to pull through next season using only the acts not on the disbarred sheet.

"Their selection is limited, and, of course, the prices will be higher for that reason. There are a couple of United managers who were on the verge of 'going broke' a couple of times during the past season. If the 'blacklist' is kept up, they probably will be 'broke' by Dec. 1. The small managers can't buck against the oppressions of the United, including the 'split commission' and the 'blacklist,' both working detrimentally to their interests. The inroads of the '10-20' houses also count. They must either quit the vaudeville they would like to play and compete with the '10-20' people, or find some means to book their shows, with a full line of goods to pick from.

"I see in VARIETY a couple of weeks ago that the Bennett Circuit and the United's 'small time' expected to go through next season without repeating over 10 per cent. of acts playing the circuit the past two years, after having played something like 900 acts during that time. That's a joke. The Bennett Circuit, unless the 'blacklist' is sus-

pended, will play over 60 per cent. of 'repents' next season.

"What Bruggemann has done seems to be the regular thing. He has broken away from the United, and will take his bookings from a small time agency for next season, expecting to save from \$300 to \$500 weekly in his bills with the same grade of shows to be given.

"The 'United' has hooked itself in right with this 'blacklist' and 'split commission' thing. It is getting it both ways, and the small managers must stand for the worst. They haven't a living chance. I think that's why they are holding back from booking next season. Some have enough sense to see the situation.

"Yes, I'll tell you what I think the trouble is. The United people, especially B. F. Keith, since he closed all his New York theatres but one, have found out that they could make more money in the booking agency than they could in their theatres. That's why Keith insists upon the 'split commission.' It gives him and Proctor more revenue.

"Just take it from me, there's going to be a blow-up in the United pretty soon if something isn't done to correct things up there, and you can also take it from me that Beck is just waiting for that blow-up to come off.

"I just want to tell you a little something that that 'split' is going to do. You will see many a 'United act' working on the Morris time next season, and the 'United agent' who has the act won't lose any commission either. If he's got to 'split' he'll 'split' with someone booking through the 'opposition,' because he's perfectly willing to slip something to the United if he can on general principles, and further he feels that if he's going to be trimmed on the commission and with only an even break and two and one-half per cent. in it for him, he'd rather see Morris

(Continued on page 8.)

GRACE LA RUE'S DRESS.

Paris, June 28.

There was no disorder at the Grand Prix de Paris this year in spite of the threatened disturbance by the stable lads. The only thing that struck was the sun, and this was replaced by rain.

It was a damp meeting, but the enthusiasm was none the less great. Umbrellas were unfortunately exposed instead of the usual sunshades, and the rich dresses on the whole were, perhaps, less noticeable than last year.

There were a few elegant costumes and some very novel hats. One dress, creating quite a sensation, was worn by Mrs. Byron Chandler (Grace La Rue). It was of the purest Louis XIII style, made of gold-colored satin cloth, embroidered in relief with turquoise blue silk. The cloth was divided in the centre with a piece of rich mouslin silk, let in. A half length mantle was slung across the shoulders, falling prettily at the back. A large collar of Louis XIII linen and Venetian point was added, while the sleeves had double puffs and deep cuffs of the period to match the collar.

The effect was best when the wearer walked, for the form of the body could be distinctly seen in the well-fitting dress of light material. A close-fitting bonnet of the same material as the gown, likewise embroidered with turquoise blue silk and surrounded by large white aigrettes, completed the costume.

The "creation" was made by Redfern and was quite a picture dress. That it will probably make the same sensation in New York as in Paris goes without saying.

Abel Rubi.

Miss La Rue was to have arrived in New York this week. At the Morris office she was expected by the German liner which came in on Tuesday without her.

The girl, the dress and the Morris Circuit have a contract of twenty weeks among them.

RAY COX MAKES GOOD.

(Special Cable to VARIETY.)

London, July 8.

Ray Cox opened Monday at the Coliseum and did very well. At the Palace The Big City Quartet did fairly. George Hall at the Canterbury passed nicely.

The engagement of Reynolds and Donegan, the roller skaters, who opened at the Palace last week, has been extended for over the summer at that house.

NO MINSTREL PARADE.

The decision has been reached by the management of the Cohan and Harris Minstrels that there will be no parade of the members of the show during the coming season, either in the day or week stands.

Whether this will be changed shortly after the minstrels strike the one night burles is problematical. Last season in one town where the show was billed for a single performance, the advance sale had reached \$79 when the minstrels hit the highway in their parade uniforms. The gross for the night was \$1,216. No one believed anything but the parade was responsible.

The minstrels will carry about 100 people this season. Rehearsals are going on at the Gaiety, New York. The season opens at Atlantic City, and the blackface organization makes a stop at the New York Theatre August 16, for a run of three weeks.

MAUD LAMBERT REPLACES MISS RING.

Commencing Aug. 2 Maud Lambert will replace Blanche Ring in "The Midnight Sons," Miss Ring starting rehearsing for her starring tour at that time.

"The Girl at the Helm," in which Billy Clifford and Miss Lambert were again to jointly star this coming season will go out with Mr. Clifford as the sole feature in all likelihood.

SKATING RINK OWNER SUICIDE.

Chicago, July 8.

John Hora, owner of the skating rink in Forrest Park, committed suicide yesterday by inhaling gas. He had become despondent over business. A widow and four children survive.

BECK'S CHICAGO OFFICE.

It was announced in the second edition of *VARIETY* last week, Martin Beck will open a booking agency in Chicago. It will be a branch of the New York headquarters. Charles E. Bray of the Orpheum staff, has been selected for the general manager of the western end.

The announcement of this step by Mr. Beck was made last Thursday upon the closing of the transaction between the western managers and John J. Murdock, whereby Mr. Murdock disposed of all his interests in the western theatres, receiving in return about \$100,000 in cash, and the stock held by Messrs. Beck and Morris Meyerfeld, Jr., in the Western Vaudeville Association, Chicago, which the new Beck agency there will oppose.

Mr. Murdock held options from the other western managers interested in the W. V. A. for their stock. These were taken up by him, and Murdock is in full control.

Associated with Mr. Beck in the purchase of Mr. Murdock's share in each theatre is Fred Henderson, of Coney Island. The houses concerned are: Olympic, Majestic, Chicago Opera House, Haymarket, Chicago; Orpheum, Des Moines; Orpheum, Sioux City; Mary Anderson, Louisville; Grand Opera House, Indianapolis; Columbia, Cincinnati; Orpheum, Atlanta, and Majestic, Evansville, Ind.

Chicago, July 8.

The report of Martin Beck's intention to open a Chicago branch of his booking office in opposition to the Western Vaudeville Association and John J. Murdock, is believed to have some bearing upon the present desire of Mr. Beck to control Cincinnati, from all understanding.

It is even said that Beck would like to buy the Anderson & Ziegler houses in Cincinnati and Indianapolis, partly through the friction engendered and always ready to strike sparks between Mr. Beck and Max Anderson, of the firm.

Chicagoans seem to think that the Beck agency here will not materialize until this and one or two other details have been settled in New York.

At the Orpheum offices this week Mr. Beck said he did not believe his contemplated trip for Europe, set down for next week, would be taken. Pat Casey was to have accompanied Beck.

POLI HAS ANOTHER LOCATION.

Westport, Conn., is reported to have been alighted upon by S. Z. Poli for a vaudeville theatre next season.

Mr. Poli is a manager who books through the United offices. The vaudeville people knew that, but have been asking each other what Westport was. Some replied they thought it was a town.

LO! A ROOF GARDEN.

New Orleans, July 8.

Four tables, sixteen chairs and two waiters have been placed upon the roof of the Gruenwald Hotel, by Theodore Gruenwald, the proprietor. When a stage shall have been erected besides, and some vaudeville acts in addition appear, it will be "Gruenwald's Roof," and New Orleans takes another step towards being a regular city.

TANGUAY IN "THE FOLLIES."

The opening of the season at the Coliseum, London, on August 3, may not see Eva Tanguay at that house, as contracted for and billed. Monday evening next Miss Tanguay opens on the New York Roof as the feature of "The Follies of 1909," taking the role laid down quite abruptly by Norah Bayes, when she, with her husband, Jack Norworth, left that show late last week.

The engagement of the eccentric singer for the Ziegfeld production is with the understanding that the management must secure a postponement of her month's contract with Moss & Stoll for the Coliseum, or in the event she remains on the Roof and defaults in the English time, the responsibility is to be assumed by Ziegfeld.

The "kid" number in the show formerly sung by Miss Bayes and Mr. Norworth will be divided between Miss Tanguay and Lillian Lorraine, the latter taking the boy's part. Besides her vaudeville specialty Eva will have one number, now in rehearsal for her, in the piece.

Satisfactory arrangements regarding the postponement not being reached Miss Tanguay will sail about July 21. Her arrangements were made to leave July 14.

Eva was arrested at Morrison's, Rockaway Beach, Sunday night, charged with having violated the Sunday law. Patsy Morrison, manager of the house, was likewise taken into custody.

When the policeman who thought he noted a violation, went back stage and notified Miss Tanguay that she must accompany him to the Far Rockaway station house, there was a good deal of a disturbance. Eva declared she would not be arrested, and the noise of the altercation became so evident the stage manager deemed it advisable to ring down the curtain on "At the Country Club," which then occupied the stage.

Manager and artiste were arraigned in the Far Rockaway Police Court on Monday morning. The presiding magistrate discharged both after a short hearing, whereupon the impetuous Eva kissed her lawyer.

DOG DIDN'T RECOVER.

Percy G. Williams, who was bitten by "Arbitrator," Charles Leonard Fletcher's bulldog, a few weeks ago, slipped into town from his summer home on Tuesday. When asked how his wrist (where the dog landed) was, Mr. Williams replied "Oh, I am all right. Even the dog recovered."

As a matter of fact, however, "Arbitrator" suffered from a ring-worm, and an abscess on the right leg immediately after biting Mr. Williams. The animal is now in a dog hospital near 53d Street and 5th Avenue. Mr. Fletcher has postponed a trip to Japan to tour the golf-link circuit during the summer, when he and "Arbitrator" may have a chance to fully recuperate.

LORENZ LEAVING "MOTOR GIRL."

John Lorenz, one of the comedians in "The Motor Girl" at the Lyric, and the hit of that show since opening there, has been secured for vaudeville by Jack Levy, who expects to place the act for week of July 19.

Lorenz will take a partner, adding his "loose" dance and piano specialty.

MANY "CUT RATE" WEEKS.

According to reports there will be but fifteen "full-salary" weeks on the United lists for next season. Acts offered time for next season from the United or agents connected with the office have been told that there must be a reduction made in the salary for a great many weeks, including all the houses on the Poli Circuit, Keith's Providence, and Keith's Columbus and Syracuse, besides Proctor's Newark and Albany, and all of the Bennett Circuit houses.

Also there are the customary number of "United houses" where a "cut rate" has always been demanded.

The listing of Providence, Newark, Albany, Syracuse, New Haven, Hartford and Worcester as "cut rate" towns has made acts smile, especially Providence, one of the biggest money makers in vaudeville in the United States. E. F. Albee is the owner of Keith's, Providence.

The "full price" cities on the United time for next season are Percy G. Williams' (four in Greater New York); Fifth Avenue, New York; Keith's, Boston; Keith's, Philadelphia; Rochester; Detroit; Cleveland; Toronto; Buffalo; Baltimore; Pittsburg, and Washington.

MARRIED IN A RUSH.

San Francisco, July 8.

A record marriage took place on the stage of the National last week. Janos Bankoff and Helen Saltzman, both of the Makarenko Troupe, were the principals.

Janos told "Pop" Grauman that he would like to have the ceremony take place in this country instead of waiting until he returned to Russia. It just took San Francisco's next mayor about three minutes to have a license, the wedding ring and a few witnesses on the job.

Archie Levy called at the synagogue and booked Rabbi Levy (no relative) to officiate. As the latter tied the knot Sid Grauman shouted "Father Time will referee this fight, let 'er go." Archie Levy came near breaking up the party trying to collect five per cent. from the Rabbi, but the latter couldn't see Archie's claim and refused to part with any of his fee. Archie threatened to "crab" the Rabbi's stunt with all the big managers, and everybody walked out backwards while Zick Abrams whistled "Mosseltoff."

NEW "POP" HOUSE IN BROOKLYN.

Work has already been several weeks advanced on a new theatre in Brooklyn in the immediate vicinity of Corse Payton's house there, although few of the vaudeville managers have heard of it.

The enterprise is said to be financed by Vincent Padula, proprietor of the Ocean Hotel at Brighton Beach. The house will open on Labor Day with a 10-20-30 vaudeville show, booked through the United Booking Offices or one of its connections.

HANGED THREE TIMES DAILY.

Denver, July 8.

William H. Weston, of the Crystal, has another "discovery," one Deltow, an Australian "strong" man, who allows himself to be hanged by the neck three times daily.

Deltow is being hanged regularly this week at Pueblo.

THAT INDIANAPOLIS HOUSE.

Indianapolis, July 8.

The new theatre to play the Morris vaudeville here has assumed definite shape. It is to be a \$100,000 structure, erected by the Colonial Theatre Co., which has been incorporated for \$10,000. The incorporators are P. H. Fitzgerald, J. P. Fitzgerald, Robert Bonner, H. A. Fenton, all of Indianapolis, and Cecil C. Owen, who has been manager of the Holden Stock Company, playing at the Park and English theatres here.

The contract to build has been made with The Helen Realty Co., and the site is at Illinois and New York Streets.

It is understood that the Colonial Co. deposited \$5,000 in cash with the William Morris office to insure the faithful performance of all contracts with artists, this condition having been made before the Morris franchise for Indianapolis would be issued to it.

ON THE WAY TO MARRY.

San Francisco, July 8.

Geo. McKay, of McKay and Cantwell, is due here to-day to marry Otis Fink, of "The Original Berlin Madcaps," now at the Orpheum. The marriage will probably take place before Sunday. Mr. McKay met his fiancée while in Chicago last winter.

ENGAGED FOR NEW THEATRE.

One of the engagements entered into or made for the New Theatre in New York, of which Lee Shubert is director, is that of Charlotte Parry, who will create two or three character roles during the opening weeks.

The New Theatre will have its grand send-off in the fall. Following her engagement there, Miss Parry will return to vaudeville in a protean act.

"SOO" AUSTRALIA'S BIGGEST HIT.

Sydney, June 5.

Chung Ling Soo was given a great farewell prior to his departure for New Zealand. Many of the prominent Chinese merchants and newspaper people came down to the boat to see the conjurer away. He will return in about seven weeks' time with a new bundle of tricks. Apropos this artist, it can be said that his engagement has been the most successful and profitable of any act that has ever come to this country. The great showmanship of Soo and his shrewd methods had the whole of Sydney and Melbourne talking of him.

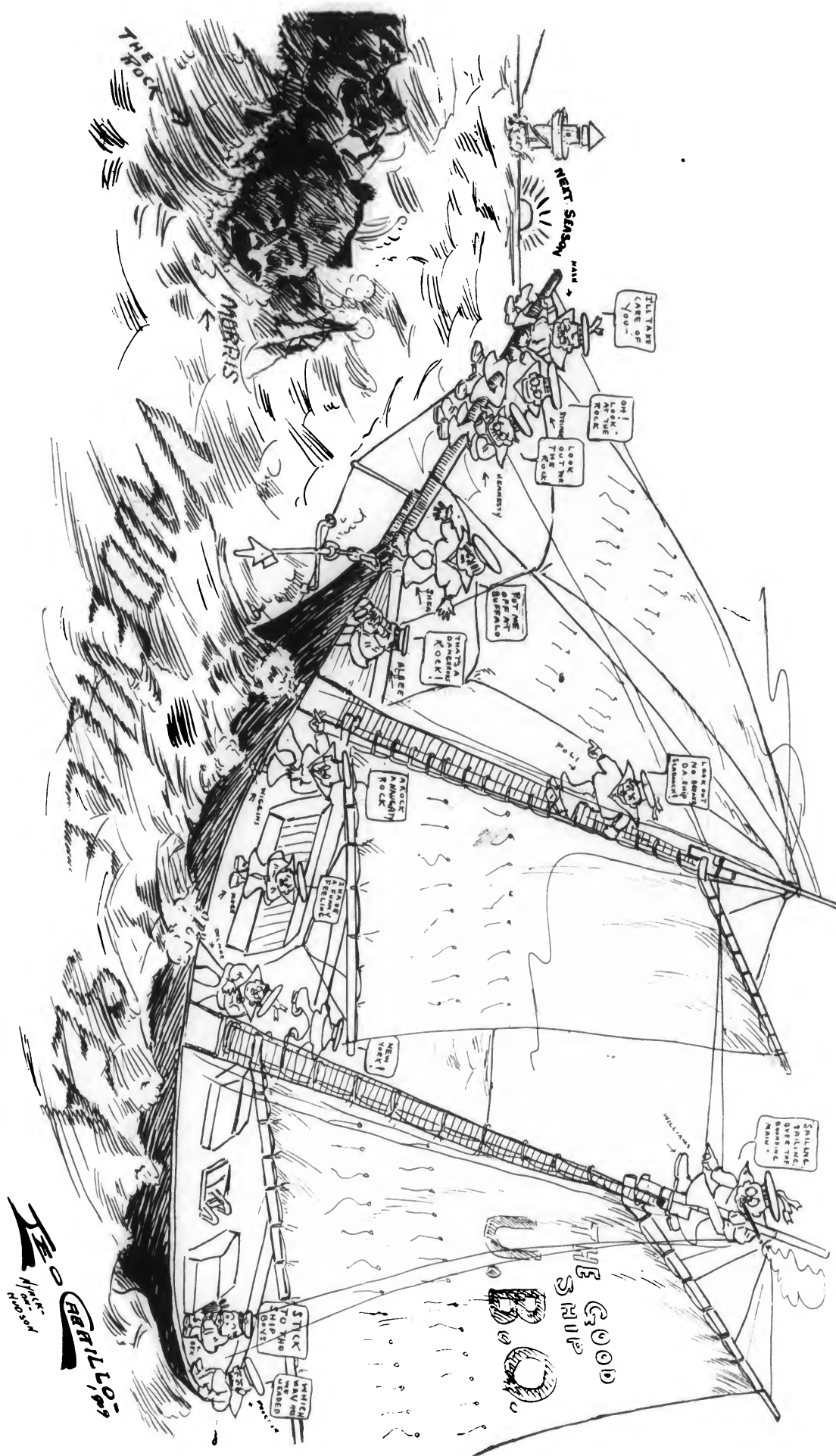
The Rickards No. 2 New Zealand Co. comprises, in addition to Soo, the Two Bells, Stewart and Lorraine, Ted Ralman, The Australian Dartos, "Little Tich" McLean, and one or two others.

TAKES BRIGHTON RECORD.

Arthur Hopkins, manager of the Brighton Beach Music Hall, said this week that the gross receipts at the Music Hall for last Monday established a new record for the house by \$300.

Accordingly, outsiders estimated that the receipts must have been around \$2,000 on the day.

Mae Taylor desires a denial entered that she married Joe Casey of the Little Rock baseball team, as has been reported.



WESTERN BURLESQUE WHEEL HAS ITS ANNUAL DRAWING DAY

**Managers Meet in Jersey City. List of Opening Dates
Sent to Cincinnati for Nominal Confirmation.
Peculiar Situation in Montreal.**

The managers of the Western Burlesque Wheel gathered Tuesday morning at the Bon Ton Theatre, Jersey City, and held their annual drawings for opening dates next season on the Empire Circuit.

For some reason unexplained the drawings were not held according to custom in the New York headquarters of the concern. Nobody seemed to be perfectly certain why this change had been made, although it was suggested that some clause in the Empire's charter as a corporation laid it open to legal entanglements, on the supposition that the federal government might construe the drawings as a lottery were they held in New York.

At any rate, Secretary James E. Fennessey, after the drawings, declared that the Empire Circuit Co. did not take official cognizance of any drawing. "The opening dates," he said, "are not official. The various managers affiliated with the circuit send on their requests that certain time be assigned them. If the executive committee in Cincinnati finds the opening dates the managers apply for satisfactory, they will signify their willingness to apportion it that way."

"As the matter stands the managers individually or as a body write in an application from Jersey City and the executive committee either acquiesces in the application or declines to grant the dates asked for."

That being the official aspect of the matter, the facts are that the annual drawings were held. The list of opening dates was dispatched to Cincinnati Tuesday, and it was expected that confirmation would be in the hands of the various managers by to-day. The sending of the drawings to Cincinnati for confirmation is understood to be purely a nominal procedure.

Several matters that came up in the meeting puzzled the assembled managers. One was on open week in the vicinity of New York. No one could explain the gap, except upon the assumption that the Executive Committee was figuring on a new stand somewhere in the metropolitan district. The best informed among the managers were at a loss to figure what this might be.

Within the week the operators of the Unique in East Fourteenth street have started alterations in the stage. This fact came to the knowledge of the Empire managers. They put together the circumstance of the Unique alterations and the open week in New York on the route sheets they had seen. The consequence was a hot rumor among the burlesque people that the Empire Circuit would play the Unique next season. As a matter of fact the changes in the Unique stage have been contemplated for some time.

The managers of that house have been hampered in their booking of vaudeville features by the fact that only a small space near the footlights could be utilized,

whereas the Dewey Theatre, next door, could play acts in the full stage. The alterations were designed to make up this deficiency.

The Sparrow Amusement Co., of Montreal, it developed, is in a curious position. While the Princess Theatre in Montreal played Eastern Burlesque Wheel shows and competition was hot, it was the desire of the Empire people to move their shows from the Theatre Royal to the Francaise, both houses properties of the Sparrow Co., the Francaise being the better equipped of the two.

With this in mind W. A. Edwards came to New York. The Sparrow people were not in favor of the shift to the Francaise, and as a concession to the road managers Mr. Edwards offered to sign new contracts by which the shows could play next season at the Royal at a 40-60 arrangement (the 60 per cent. of the gross takings going to the show). This arrangement was accepted by the Empire Circuit. Since then the Eastern Wheel has withdrawn from Montreal.

Now the Sparrow Co. is in the position of giving a concession in rates to the traveling managers in a town where there is no opposition.

Had the shows played the Francaise they would in all likelihood have been assessed for an expensive list of "extras."

For reasons which were unknown to most of the road managers a meeting of the Executive Committee was called suddenly on Wednesday. The occurrence caused a good deal of comment among the managers and the rumor about the Knickerbocker Theatre building was to the effect that Albany or Troy (or both) might be reinstated in the wheel.

In any event all plans for opening dates in advance of the regular season were called off. Tuesday afternoon, following the Jersey City meeting, all the managers who had drawn opening stands at a distance from New York were busy on the telegraph wires arranging engagements to break their initial jumps.

On Wednesday many of the managers were notified by the Executive Committee that they had better not close these deals, there being a likelihood of a change in the frame-up of the route that might interfere with the preliminary moves.

It will be ten days before the opening dates will be finally settled, many of the managers "swapping" their first stands.

EASTERN WHEEL CENSORSHIP COMMITTEE.

The censorship committee of the Eastern Burlesque Wheel will remain unchanged for next season. It is composed of J. Herbert Mack, Sam A. Scribner and L. Lawrence Weber.

This trio will inspect all the Eastern shows, and upon their judgment will rest the fate of the organization.

EASTERN RETURNS PRINCESS.

Montreal, July 8.

The Eastern Burlesque Wheel, through the Columbia Amusement Co., has returned The Princess to the corporation which built it, and that company in turn has leased the house to the Shuberts, who will play their attractions there next season.

The Columbia Amusement Co. received a bonus of \$10,000 for its retirement. The Columbia people had the house under an agreement, and also held \$15,000 in stock of the construction company, which had been purchased by the burlesque concern to help complete the structure. This stock was repurchased, making \$25,000 in all the Columbia Co. received.

The Shuberts will book the Princess in connection with the Alexandra, Toronto, a combination having been formed to operate both houses in conjunction.

The passing of the Princess from the Eastern Wheel route sheet leaves an open week in the east. The Eastern managers look upon the Gayety, Hoboken, to fill this gap, provided Hoboken is again played by burlesque, with the privilege of giving shows on Sundays conditional to doing so.

NEW STAFF AT GAIETY.

Pittsburg, July 8.

Henry Kurtzman, formerly manager of Hyde & Behman's Folly, Brooklyn, will have charge of the firm's Gaiety here for next season. William Smythe will be treasurer. Mr. Smythe is also from the Folly.

The Folly, Brooklyn, has been leased to William G. Fox, the moving picture operator, for \$40,000 yearly. Hyde & Behman's other Brooklyn house is sublet to the People's Vaudeville Co., leaving the firm with four Eastern Burlesque Wheel theatres: Star, Gayety, Brooklyn; Gaiety, Pittsburg; and Star and Garter, Chicago.

The Olympic, Brooklyn, plays combinations next season, having been leased also to A. H. Woods by Hyde & Behman.

COL. DAWSON AHEAD.

Philadelphia, July 8.

When Dave Marion's new show takes to the road next season Colonel Sam M. Dawson will be ahead with Izzy Gratz back with the show. It will be the first time in several years that Colonel Dawson has tried the traveling end, but he has had many years' experience and expects to show something in the way of "boosting."

Colonel Dawson has been manager at the Bijou (Western Wheel) here for two seasons. The Bijou closed its summer season last Saturday. It is not known who will succeed Dawson there.

MORE "STOCK" FIGURES.

Speaking of stock burlesque figures, William B. Watson rises to observe that in the four weeks he ran such an organization at the Bijou, Philadelphia, in June, the total takings amounted to \$10,000. He received the most advantageous percentage terms, he says, ever given a burlesque comedian or manager, and played his people at summer salaries. There were no "extras" except by arrangement between house and show manager and no sensational dancers were booked in as strengtheners.

STOCK SHOWED PROFIT.

The summer season of stock burlesque came to a finish at Hurtig & Seamon's Music Hall last Saturday. The excessive heat of the two weeks then ending caused the firm to abandon the venture for this time, although a member said this week a profit had been shown by the engagement, even charging against the gross receipts the rent of the house. The salary list at summer prices did not exceed \$500.

Next spring, at the closing of the regular burlesque tour, a stock company will be immediately installed at the Music Hall and continue there until the fall, with preparations made accordingly for the run.

HELPING MILLIE TO SEPARATE.

New Orleans, July 8.

Millie De Leon, "The Girl in Blue," wants a separation from her husband, Lew Rose. The idea has struck her husband so favorably he is going to assist Millie in securing the apart decree.

When that is over, Mr. Rose will prepare for next season "a pretentious Oriental dancing novelty, entitled 'The Girl in the Blue Mask.'" Rose will have to go a bit to find anyone with anything on his wife when it comes to the American idea of the orient.

IMHOF AND "EMPIRE SHOW."

Chicago, July 8.

The "Empire Show" is being organized in this city by Roger Imhof, who will again head the company under the direction of James Fennessey. A two-act piece by Mr. Imhof, entitled "Casey's Excursion," will be used. The show will be given a new outfit.

Those already engaged by Mr. Imhof are Rino and Emerson, Garden City Trio, Fontaine Sisters, George Klein, Suzanne Corinne, Sam Weiss, electrician; Frank Gorman, carpenter; Lew Spooler, musical director.

IRWIN'S NEW "FRENCHIE."

The franchise of "Bryant's Burlesquers" on the Eastern Burlesque Wheel, owned by Fred Irwin, which gives Mr. Irwin a trio of shows on that circuit, will bloom forth next season as a yet unnamed company to present "Frenchie," a musical comedy in three acts, with no olio.

The "three-act" production scheme for burlesque is a modern move by Mr. Irwin, who is putting forth all efforts to make his new organization the leading attraction of the Eastern Wheel next season.

STOCK BURLESQUE ANYWAY.

New Orleans, July 8.

New Orleans is to have burlesque after all. Henry Greenwall has leased his Dauphine here for next season to Charles Falk. Mr. Falk will open the play house in September with stock, burlesque and promised olios of merit.

The Dauphine has been built but three years. It seats 1,600.

"The Broomstick Witches," a "girl number" taken from one of the musical comedies, will resume its vaudeville tour, opening at the Trent, Trenton, N. J., August 27. Alf. T. Wilton, the agent, handles the bookings.

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Valeska Suratt returned to New York Tuesday.

The address of Al H. Burton is wanted by the White Rats.

Harry Leonhardt is due to return to New York next week.

The Trent, Trenton, N. J., will open the second week in August.

The opening of the American Roof, New York, has been postponed to July 17.

Francini Olloms and Page sail next week for England, returning to the States in 1910.

Vernon, the ventriloquist, and his wife sail to-day for a three months' pleasure trip abroad.

Ed. F. Rush is expected to return from his European trip late this week. He has been away since April.

Melville and Higgins cancelled Morrison's Rockaway this week owing to the sudden illness of Miss Melville.

Al Goldfinger is now with Helf & Hager, having resigned as manager of the Cohan & Harris Music Publishing Co.

Martinetti and Sylvester opened this week on Hammerstein's Roof, and have been held over for a month's run there.

Morton and Elliott, who have been playing in Europe for the past nine years, are homeward bound on the Mauretania.

Joseph Pettingill will manage "Vanity Fair" and "The Masqueraders" next season, both Eastern Burlesque Wheel shows.

Bert and Lottie Walton were obliged to cut short their western trip and return to New York. Lottie Walton is to go under an operation.

The McIntyre and Heath show in which Julian Rose will appear next season will open at the Euclid Avenue Opera House, Cleveland, in August.

Millie Herbert, Australia's favorite balladist, was lately married at Melbourne to Charles Elliott, the wealthy South African horse dealer.

Sidney Wilmer, of Wilmer & Vincent, is in New York after several months' vacation. He has been touring through the West Indies and South America.

Lieut. Ziesler, the ticket taker at the Greenpoint Theatre, is now on duty at the New Brighton Theatre. He was formerly a lieutenant in the New York police.

Jas. B. Donovan and Reta Arnold (Mrs. Donovan) sail July 21 on the Adriatic to play ten weeks in England, booked through George Barclay, the London agent.

A "Lawn Fete and Coney Island" is to be held July 17 opposite the Arverne Hotel, Rockaway, for the benefit of all charitable institutions between Belle Harbor and Far Rockaway.

Ed Reynard has sold his Haynes car. It was a racer, and a good one, too, according to Ed. The ventriloquist leaves Monday for the west, where he will commence his season during August.

Bickel and Watson, who are under a two years' contract to Klaw & Erlanger, Lee Harrison and Barney Bernard will be members of the Klaw & Erlanger production to star Genée next season.

Bedini and Arthur are doing a burlesque on the Seldoms, a posing act on the same bill a-top Hammerstein's Victoria. For next week they are preparing a burlesque on Gertrude Hoffman's "Salome" dance.

The Columbia, Brooklyn, closes to-morrow (Sunday) night to reopen August 30, after repairs amounting to \$20,000 have been made on the theatre. The present vaudeville policy and management will continue.

The Marinelli agency has booked the Fourneaux-Manetti Troupe as the "riding act" for the fall opening of the New York Hippodrome September 4. The Althoff Troupe in their new riding act, expected to be placed at "The Hip" by A. E. Johnson, have not been engaged.

Frank Stafford and Marie Stone leave on the Mauretania August 25 for London. They will open at the Palace there September 6, for an engagement of four weeks only. The booking was entered through Walter De Freee, the English manager, before he left New York.

Billy Reeves has expressed himself as willing to take up Eddie Foy's challenge for a boxing bout. Billy's only conditions are that the "mill" go six rounds under the Marquis of "Kingsbury" rules with weights "as we stand," or "catch weights," in the professional "slugging" terms.

Agnes Lang, now playing in Australia in "Miss Hook or Holland" and "The Girl Behind the Counter," wishes the report denied that she has obtained a divorce from her husband, Eddie Lang. Mrs. Lang says the rumor has caused her considerable annoyance.

The annual talk is going the rounds as to expenditures for forthcoming burlesque shows. One Eastern Wheel manager observes with a perfectly straight face that he has already spent \$16,000 on his production and is not through yet. Another declares that he has been "set back" \$13,000 in his "bank roll."

"At Stony Brook," by Edgar Foreman, will be the sketch James J. Corbett will reappear in next season upon the Morris Circuit, where Corbett has been engaged for 35 weeks. He may give a copyright performance of the piece in England. Mr. Foreman has also written "From Africa to the Skies," a musical comedy, to be produced the coming season.

On Wednesday evening as Ed-Blondell walked in the American he heard William Morris making a noise. "What are you groaning for, Bill?" asked Ed. "Look at that line," answered Morris. "I saw a fellow I knew in front of the gate and said 'Come on in.' He said 'I've a party with me.' 'All right,' I said, 'bring him in, too,' and that fellow brought six people. Now they are in that \$10 box," and Blondell commenced to groan with Morris.

Willie Hammerstein and his family group are stopping at the Brighton Beach Hotel over the summer. On Tuesday afternoon Willie drifted into the American--after paying his way to see the show and incidentally "Consul." The American had a very large crowd at the matinee. In the evening Mr. Hammerstein stood without his own theatre ruminating, when his auto at the curb commenced to make a noise as though someone had tickled it for another \$200 repair bill. "Everybody thinks it's grand," said Willie, "to live at Brighton, and have a machine to take you down and back. But how can I enjoy it with an 'opposition monk' at an 'opposition house,'" and Willie, as he moved off, told the policeman at the corner if Doc Steiner showed up to arrest him for being in vaudeville.

With \$4, his cane, and the natural lameness Jack Levy is bothered with, the agent walked into an automobile factory the other day. His one ambition is to own a machine for the pleasure of locomotion, without having to walk to a subway station or a street car. An urbane salesman stepped up to the well-groomed

and prosperous looking individual with the cane. "How far can I go on \$4?" inquired Levy. "This is not a taxicab office," answered the salesman. "I don't want any taxicab; I want an automobile, and I have \$1 to start with," remarked Levy. "We couldn't accept that amount, not even as a deposit," said the machine man in disgust. "Well, I'll give you the \$4 if you will let me hang around a little while just to look at them," said Levy. The salesman assented, and Jack sat in the place one hour figuring out what he could do if he had a machine of his own. Reaching the street, the agent discovered he had given the salesman every cent he had with him, and his office was a mile away. Jack walked it in two and one-half hours.

Sam A. Scribner, general manager of the Columbia Amusement Co., received his new automobile late last week. He spent a whole hour Saturday evening at the garage in a tour of inspection. The official demonstrator accompanied him, his business, of course, being to show the new owner how to operate the mechanism. He taught Scribner how to start the motors and at that point the lesson closed. Later in the evening, Scribner, in the pride of possessing a bright red car, insisted upon taking it out. He knew all about starting it and sailed out of the garage in fine style. But there his troubles began. With his knowledge of the machine limited to keeping it going, he was in trouble immediately. His original plan was to go through the park and back, but lacking the knowledge of how to stop or turn the machine he went straight up Broadway to Yonkers. The gasoline gave out there, and the car stopped of its own accord. "Otherwise," said Scribner, in telling of the experience, "I would have gone right along to Buffalo."

"Farmer Wilke from Red Oak," the phony rube with a mattress, is still on Hammerstein's Roof as the special attraction at intermission. A couple of fellows up there the other night were telling how "the Farmer" nets a big income from selling souvenirs from his long beard. "It seems," said one of the young men, "that girls are much interested in Wilke's bush. They want a memento of the Scotchman, and he sells them a hair for so much, no set price. If the girl is good looking she can have a gray or a brown hair pretty cheap. Wilke has two prices, what he calls for the 'old' and 'new.' The 'old' is from the portion of the beard near his chin, and the 'new' is that part nearest the bottom. I've kind of watched him up here," continued the story-teller, "and I think he is our best little palmer. When anybody picks out the hair wanted, Wilke apparently takes it out, but he has a couple of stock hairs, one in either hand, and instead of belittling his beard by the removal of the one asked for, the Farmer just palms the hair in his hand. Then as he hands it over to the girl, he palms it again, saying as she fails to grasp it, 'The weend tuk it awa', lassie. You must ga luk for it.' One night Wilke held up the show for twenty minutes while a dozen or more people were looking for their souvenir hairs, and the old fellow has had these two stock hairs for the past ten years." "Farmer Wilke" denies the truth of the tale.

ALBEE STEPS IN.

The mix-up in the rental arrangements of the Long Acre Building whereby "outside agents" not sanctioned by E. F. Albee of the United have secured space was readjusted this week by Albee renting a suite on the fifth floor.

The move has caused the removal from that suite of L. N. Sneden and Joe Leo, who located there recently. Leo will probably go to another office in the Long Acre. Sneden has located temporarily in the offices of Feiber, Shea & Coutant. He will continue to book as the Long Acre Circuit.

Wm. S. ("Young") Hennessy, who dissolved partnership with Sneden last week, will spend the rest of the summer on a vacation, returning in the fall to again book through the United offices, which Mr. Albee heads.

The deal is thought to have been programmed by Messrs. Hennessy and Albee. The latter has been anxious to have the fifth floor rooms ever since Sneden departed from the United offices, where he was assistant to Gilmore of Oswego, with most all of the best "10-20" houses on the United books. Albee knew nothing of it until after the event came off, and was correspondingly wrathful, made more so when he discovered Sneden had but moved one flight down.

It is said that the United made a stipulation upon entering the Long Acre Building that no theatrical tenant should be accepted there without his consent. Young Hennessy acted as the broker in nearly all the theatrical leases made.

MAKE SKETCH INTO PIECE.

"Billy's Tombstones," the comedy playlet of Sidney Drew's which has been in vaudeville for two years, will become a three-act comedy next season, says Mr. Drew, who does not anticipate to act much before the footlights for another year, assuming managerial duties.

"The Naked Truth," one of Mr. Drew's sketches, now in England, has been offered for travel next season to the American managers with Peter Donald and Meta Carson in the leading characters, which Harry Davenport and Phyllis Rankin originated.

JEFFRIES FINISHING TOUR.

Thursday Jim Jeffries opened at Dominion Park, Montreal, for a week's stay as the finishing round of his William Morris contract. On July 19 the champion commences the last week at a park in Minneapolis, and will sail for Europe under future bookings by Morris on Aug. 5.

A month's tour of short stands was completed by Jeffries on Monday when he played Portland, Me., for the holiday. George S. O'Brien piloted the actor-fighter during the trip, but is now back at the Morris office, the final Jeffries weeks being played under guarantees.

STOCK "GIRL ACT."

The Morris Circuit is to have a stock "girl act" for next season, permanently stationed at the American Music Hall, New York. This week William Morris said he would engage eight attractive young American women, using them weekly to "back up" some single singer or appear as a "girl act" by themselves, always having the bunch around for an emergency.

800 ON "OPPOSITION LIST."

(Continued from page 3.)

get the best of it as long as he doesn't lose anything, without any chance of a 'come-back.' Besides the 'United agents' are not overlooking the situation and the chance of Morris topping the whole shooting match yet.

"If you want my opinion, I don't mind saying the finish looks to me like a fight between Morris and Beck, and I shouldn't wonder at all if by the time that happens Beck and Williams will be together, with perhaps the present Keith houses added to the Orpheum Circuit."

PLAYS "OPPOSITION ACT."

It was settled during the week that Rosario Guerrero would play under the contract issued to her by Martin Beck. This calls for her appearance at the Majestic, Chicago, August 2. This week Guerrero is at William Morris' American Music Hall, New York, with three more weeks to play for the "opposition" in vaudeville.

The scratching of the cancellation clause in the Beck contract forbade a summary removal of the Spanish dancer from the Western routes, although to play her will be in defiance of the "barring" statement made last season by the combined managers of the United (to which coterie Beck belongs) that no act playing for Morris could follow in their houses.

The playing of Guerrero will even up matters for Beck. The United managers in New York have played Annette Kellerman since she appeared for Morris, and Bianca Froelich, another "Morris act," has been booked for next season on the Western time, while there are instances of smaller acts working for the United.

CINQUEVALLI AGAIN ON RETIREMENT.

Sydney, June 5.

Once again Paul Cinquevalli talks of retiring for all time. With increasing years comes the knowledge that he has worked long enough. Furthermore, his assistant, Burford, shows little improvement in his condition and as the juggler finds him indispensable there is every indication that the act will close much sooner than anticipated, providing Burford retires.

\$5,000 FOR BROKEN LEGS.

Jack Magee, of Murphy and Magee, has been awarded a verdict for \$5,000 damages in a suit against a St. Paul hotel keeper.

It appeared from the testimony offered during the trial that Magee was a patron of the hotel. The proprietor invited him to the roof of the establishment to look over certain improvements. Magee went to the roof and during the inspection fell through a skylight, breaking both legs.

NEW HEARING SET.

Licenses Commissioner John N. Bogert will shortly set down for hearing the complaint of Marion Thompson against the Atlas Booking Circuit. The act complained it had been booked for an airdate at some distance from New York, and upon reporting for work was informed that there was no booking agreement between the establishment and the Atlas. The agency claims that the affair grew out of a misunderstanding.

ORCHESTRAS OF 14 EACH.

Orders have been issued by Martin Beck over the Orpheum Circuit to have all orchestras in the Orpheums of the uniform number of fourteen musicians.

Charles Feleky of the Production Department has charge of the engagements necessary to fulfill the order.

When the season opens Salt Lake City and Des Moines may chortle when they think of the New York Broadway houses hitting it up with a bunch of nine players, while the New York vaudeville manager takes the orchestra leader in one corner to inquire if there aren't a couple of useless men in the pit.

It has always been the mystifying wonder of visiting artists, particularly from the Continent, when they noted the lamentable ignorance of American managers on the need of good music for a good show.

HOME BENEFIT FOR "GRIFFO."

Sydney, June 5.

Harry Clay gave a benefit performance to raise funds in order to bring back Alfred Griffiths ("Griffo"), the one-time famous boxer, who has been over your side for sixteen years.

Opinion here is very much divided as to the advisability of it, especially as he will come back to a generation that knows not the pugilist.

THIRD HOUSE OUT.

The Gayety, on the boardwalk at Brighton Beach, has quit the vaudeville policy. It played a variety bill of five acts and pictures two weeks ago. Over July 4th, however, there was no vaudeville. Joe Leo, who operates the house, "broke even" on the vaudeville venture, but to do so accomplished herculean labors to draw the people in. In the process he wore out two "barkers" and the acts had to do a turn on the platform in front of the house to draw a crowd.

For the week-end just passed a moving picture exhibition was given, supplemented by a troupe of Indians who demonstrated native marriage ceremonies and dances. In conjunction with a highly expert and husky "bally-hoo," they labored on the platform in front of the house in an effort to attract patronage. The Indian act made fair side-show entertainment, but the realism was somewhat injured by the habit of the Indians of wearing regular Brockton-made shoes instead of the native moccasins. From this on the Gayety is scheduled to play straight pictures.

MCNAUGHTON'S PRODUCING ACT.

A musical comedy in two scenes, with six principals and fourteen choristers (eight girls; six men) will make up the production to be presented in vaudeville next fall by Tom McNaughton, of The McNaughtons.

The book has been written by the producer, who will place the piece in rehearsal during August. It is Mr. McNaughton's first investment in an American act over here. The McNaughtons are one of England's leading "talking acts," and have been playing over here for two years.

"CONSUL" A BIG DRAW.

The "monk invasion" of New York commenced Monday when "Consul," the chimpanzee, opened at the American Music Hall. Since then the theatre has held capacity houses each evening, with incredibly large matinees for this time of the year in an indoor theatre.

The monkey's fame spread from his first appearance. It looks as though "Consul" will prove to be the sensational summer drawing card of years.

London, June 30.

On last Saturday, the ending of the first week's engagement of "Peter," "the monk," at the Palace, Alfred Butt, the manager, stated he would probably retain the ape twelve weeks.

"Peter" is still running over the footlights into the audience and has frightened many people seated there. It is understood the Palace Board of Directors held a meeting this week about that part of "Peter's" performance, and if the ape continues his pranks in this way, that may have something to do with shortening the engagement.

The "monk" is now closing the bill at the Palace, the management having listened to Walter C. Kelly's objection to following the animal on the program.

LEASE "MILLION DOLLAR PIER."

Atlantic City, July 8.

John L. Young and George C. Sellner (the latter having charge of the Philippine Constabulary Band) have taken over the control of the Million Dollar Pier, until Labor Day. They have guaranteed to the Associated Realities Corporation, the Pier owners, \$58,000 for that length of time.

Young and Sellner must pay all the expenses of running the Pier and the attractions.

POOR BUSINESS AT CHARLESTON.

Charleston, S. C., July 8.

The Academy of Music, operated for summer vaudeville by the Colonial Theatre Co., closed last Saturday night, owing to poor business. The house reopens in September.

There are two moving picture theatres left open here.

TOMA HANLON.

As a male impersonator, Toma Hanlon has progressed until she has reached the point where vaudeville patrons look up to her as one of the leaders in this class of work.

While not so well known in the vaudeville of the east in her specialty, Miss Hanlon has obtained a considerable prominence outside New York.

Recently at the National, San Francisco, a very large house and a theatre demanding "attractions," Miss Hanlon topped the bill during one of the largest week's business the National enjoyed during the season. The result was credited to her, the impersonator proving a big hit in the coast town.

Miss Hanlon dresses her characters with extreme care, making the mode a feature of the act as does Vesta Tilley. There are but few American male impersonators now before the footlights. In the race for supremacy of the native product, Miss Hanlon is distinctly to the fore.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

San Francisco, Cal., July 1.

Editor VARIETY:

I notice in VARIETY of June 26, a letter from one Jack Irwin, claiming a recitation entitled "The Kid's Last Fight." Now it is well known that the "prize fight" story entitled "A Finish Fight," is my property. It was written for me over ten years ago by Aaron Hoffman. When he sold it to me it was just a poem. I introduced all the fighting business, which helped to make the recitation. Anything like it can only be an imitation. Your Philadelphia correspondent said that one Ralph Whitehead pulled over a hit at Lubin's with Carroll Johnson's "Prize Fight."

I am the original and only owner of "The Finish Fight." It's up to Ralph Whitehead, James Mullen and Jack Irwin who have been using it, or an imitation.

Carroll Johnson.

North Yakima, Wash., July 2.

Editor VARIETY:

In VARIETY of June 26 an article appeared that Albina Yellerom, of the Four Yellerom Sisters, was placed under the care and guardianship of Mrs. Borsini, of the Borsini Troupe.

Kindly contradict that and say she is still working with the Hagenbeck-Wallace show, with two of the women of the original act.

Willie Borsini.

Editor VARIETY:

There is another Ned Norton besides myself. He does a blackface act, and until recently worked with a partner under the name of Norton and Ray.

I have been working single for five years and have always played "straight." I have been confused with him, and have received so much of his mail that I thought a few lines might straighten out the tangle.

Ned Norton.

FAILURE HERE EXPLAINED FAR AWAY.

Sydney, June 6.

In language that would cause an Australian bullock-driver to hold his head down in shame, Augustus Dale, the "straight" end of Dale and O'Malley, the English cross-talking act, sought to offset the criticism which VARIETY printed on the act's initial New York appearance.

For twenty minutes the speaker harangued an interested audience. The climax came, however, when Dale, by a superhuman effort, extinguished the electric light.

"We admit having had antique gags," said the orator, "but we pleaded originality of method in getting them through, and had we been accorded a decent position on the bill—instead of first after interval would have made a big hit. VARIETY gave us no quarter; but we'll forget it."

The team is doing good work at the Tivoli and are the laughing hit.

MAY HEAR MALCOLM SCOTT.

New York may soon catch a glimpse of Malcolm Scott, the English character monologist. By the advice of physicians, Mr. Scott has taken a sea voyage, reaching Canada last week.

He is coming to the American metropolis. While here, the agents or managers might induce Mr. Scott to appear, as the Englishman is curious to discover how his act would be accepted on this side.

In London, Scott is a very popular and high-priced music hall feature. On the stage he delivers his talk as Catherine Parr, speaking of "her Henry." Malcolm is a brother to Sir Percy Scott, an Admiral in the English navy.

STAGE EMPLOYEES' CONVENTION.

Cincinnati, July 8.

The annual convention of the International Association of Stage Employees will be held next week at Springfield, O. John J. Berry, of Boston, president, and Lee M. Hart, of Chicago, secretary, are there now, with members of the executive committees, who are holding daily meetings to arrange for the business of the meeting.

Delegates from every leading city of the United States and Canada will attend, some coming from as far as Vancouver.

NINE IN NEW ZEALAND.

The Fullers have purchased the Opera House at Auckland, New Zealand, giving their variety circuit in that country nine theatres in all.

The Fuller New Zealand Circuit recently converted several of their vaudeville houses into moving picture shows, but will probably again establish the original policy of vaudeville about next Christmas.

It is said that the dearth of new faces and new acts in New Zealand, also Australia, is sorely felt by the vaudeville houses. This may lead shortly after the re-establishment of vaudeville into the importation of American acts, as was intimated by the elder Fuller when visiting New York a year ago. His eldest son, Ben, left New York for London last Saturday, announcing the acquisition of the Opera House before sailing, having received the information by cable.

Very few American acts have played the Antipodes lately. Those which have were booked from England by Harry Rickards, the Australian manager, who has an Australian circuit of six theatres, with little competition. Mr. Rickards does not seem to be favorably disposed towards the American product. It has been some years since he visited here.

The "United agents" are figuring that Barney Myers, the "Morris agent," has a little something on the bunch after all. If it is as soft as it looks for Barney, they are coming his way in jumps, and Barney doesn't have to "split" with Morris or tell the office boys his business. And Morris seems to stick to those who stuck to him.

TWO DEATHS IN AUSTRALIA.

Sydney, June 5.

Blutch Jones, the American "coon" comedian, whose illness was announced some weeks ago, died last week. The deceased was one of the original members of the ill-fated M. B. Curtis' Minstrels, touring over here some years ago, with Ernest Hogan as the big item. Jones, with his brother Will, had rough handling for some time. Blutch was very clever and extremely popular. His wife survives him.

George Edwards, professionally known as "Vesto," and acknowledged as a fine trapeze performer, was found in a Melbourne street one day last week and died in the hospital a few days later. Some two years ago he came over here from England, presumably from Birmingham or Manchester. Some particulars from his people would be appreciated by the Melbourne authorities.

OBITUARY.

Mrs. David Leventritt, wife of former Supreme Court Judge Leventritt and mother of Geo. M. and Walter, who are connected with the Morris Circuit, died July 4 at Lake Placid, N. Y.

George ("Stromy") Truss died in Cincinnati on July 3 at the age of 67. He was a well known gambler of the west for forty years. At the time of his death Truss had charge of the rear gate at "Coney Island" in that city.

Al Stinson, formerly of Stinson and Merton, died at Chicago July 3, from a complication of diseases. The burial took place at Red Bank, N. J., July 6. The deceased was one of the old-time performers, unique in his own peculiar style, and has been before the public for many years.

REPAIRS FOR GREENWALL'S.

New Orleans, July 8.

William Morris is due to arrive here this month. He will sail from New York in company with Henry Greenwall.

Morris' visit is for the purpose of giving instructions as to the renovation of the interior of the Greenwall, which will open the last Sunday in August, three weeks previous to the day on which the Orpheum will commence its '09-'10 season.



SHERMAN AND DE FOREST'S BARN.

The cut above is of SHERMAN and DE FOREST'S famous barn on their farm at CENTRAL PARK, L. I. Annually, on July 4, DAN SHERMAN and MABLE DE FOREST (Mrs. Sherman) have a "barn dance" and vaudeville show. Last Sunday 500 guests attended the performance, and before the crowd left Mr. Sherman, who is a real estate agent as well as a deputy sheriff, sold three acre lots out of his possessions. The entertainment was a large success.

"DONT'S"

BY

CARSON AND WILLARD.

DONT tell the leader how you want your music played; he knows; He played your act, ten years ago, when you did fourteen shows.
DONT worry about your laundry when you send it from the theatre; If you find yourself three shirts shy, they'll send them to you later (3).
DONT go about roasting managers; just use a little tact;
If they will not play you, perhaps they've seen your act.
DONT tell "props," there's lots of old stuff lying on the shelf;
Look up the owner's addresses and forward it yourself.
DONT say the stuff you are telling is going over their head;
Perhaps they are wise and ducking; try other jokes instead.
DONT envy those who wear great "sparks" in vaudeville;
Just pipe the mail on Mondays; see each get their weekly bill.
DONT pay five hundred for an act that's burdened with gray hairs;
Though authors have good memories, yours may be as good as theirs.
DONT leave a lumb hotel when you find the food is bad;
It's only a week (same old gag); some day you'll wish you had.
DONT kick about your billing; nowadays it's a laugh;
Outlines the acts that get the coin are billed like the Vitagraph.
DONT say "I" instead of "We" if you're but one of a team;
It's the boys who pull together that always cop the cream.
DONT lose your nerve or weaken if when your engagement's through
You've got to run the gamut of the whole theatre crew.
DONT open the show under any circumstances—show them you're alive;
Each and every act on the bill should go on "Number Five."
DONT let prosperity spoil you, and your head; don't let it swell;
And never tell a friend a lie when the truth will do as well.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, June 30.

The V. A. F. headquarters have been removed from Wellington Street to Charing Cross Road, directly opposite the Alhambra.

Marie George, one of the Drury Lane Panto cast, will open a vaudeville engagement at the Tivoli, July 12.

Tambo and Tambo will leave England for the Continent in September, touring there until December, when they will sail for America to open with William Morris.

The Avon Comedy Four were open last week and ran over to Paris, returning from the live town on Saturday to travel to Newcastle, where the four played the Empire.

It all happened at the Vaudeville Club. Artists forgot the show business for a few minutes, and were discussing the much talked about budget, which has placed a tax on everything but sleep. One of the artists was making a great appeal to the others about this certain part of English public affairs and concluded by saying: "Boys, it is a very bad thing for the Empire." Just then a butt-in fellow who never has anything right spoke up and said: "Well, the Alhambra is not doing so well lately, either."

For getting up stage and team names that are immense, some of the English pros are certainly there. The latest to be seen is Niagara and Falls. Of course, an acrobatic turn.

Joe O'Gorman (artist) and Henri Gros (proprietor) have been having a go at each other for the last few weeks through the weeklies about ancient music hall history.

Billy Brady is to be seen in and around the Hotel Savoy nowadays.

George Abel and Co. are topping bills on the Broadhead Circuit.

Clark and Hamilton make their monthly appearance at the Holborn Empire next week. It seems as though Vic Monks or this team can always be put over as the big attraction if anything else doesn't turn up.

Last week at the Palace while the whirlwind dancing act was on the youngest boy of the Robertys fell and dislocated his wrist. The other two members finished the week.

George Dunlevy, treasurer of the Belasco, in New York, has been here for the past week, and will leave for Paris and Berlin in a few days.

Bert Levy has just signed contracts that call for him to appear at the Olympia, Paris, during the month of September. Mr. Levy has also signed for an engagement at the Palace for another summer.

T. E. Dunville returns to the Oxford this week to strengthen the bill, but even so, it is not a big show for the season.

Mark Melford, Jr., has been playing his father's pieces since the mysterious disappearance of that person.

Hill and Whitaker are spending a week by the sea this week, playing the Palace at Blackpool.

Haymen and Franklin left London on June 25, sailing for home, the illness of Miss Franklin's mother calling them to West Townsend.

The latest thing in dramatic sketches is at the Edmonton Empire. It is called "Saved By Wireless."

Van Biene's Theatre in Blackpool has opened for the summer season.

The Parisian artiste, Mlle. Gaby De Blangy, is said to have been booked by a large vaudeville circuit in America.

Walter C. Kelly has been notified by the Palace management that they will exercise the verbal option on his services for next season. The Judge, however, has declared his intention of staying at home over the summer of 1910.

Montgomery and Moore are said to be among the coming attractions at the Palace.

Oscar Loraine sailed last week for the States.

Percy Henri returns to the Canterbury this week, though it is not stated whether he will produce his "Concordia."

Ritter and Foster, after an eight weeks' trip through the north of England and Scotland, returned to London to play the Tivoli for four weeks.

CANTERBURY, LONDON.

London, June 30.

Comedy is missing at the Canterbury this week. Dora Healy opened the show. Someone had to. A juggling act with two girls and a funny fellow came next. The trio don't seem to understand the definition of comedy. Their idea is to drop a plate, and if it doesn't break, to hit it with a hammer. It is the only hit they made. About four minutes did for Marie Empress, and the time was not long enough for one's mind to form an opinion. Dunbar and Shelton in an Irish act are shy a few lessons in comedy, but the act takes up a lot of time.

John S. Leith and Mabel Keith, a couple of Americans from a Rolfe act (Leith having been the cornetist of the number and Miss Keith "The Girl with the Baton") made their first appearance as a team, doing quite well, the audience especially liking the girl while she was leading the orchestra. It's a simple act, but seemed to get over.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, June 28.

The French press is circulating the following story regarding Isadora Duncan: Asked to lend her services for a soiree at the Opera, for the benefit of the victims of the earthquake in the south, she asked first to see the proposed program. Finding that Mlle. Pavlova, who recently appeared so successfully at the Chatelet with the Russian Troupe, was already down, she declined to go on the bill, claiming that the great Russian danseuse had copied all the principles of her creations, and they could never appear together. This excuse is openly said to be nothing more than feminine jealousy.

At the Olympia is record business. "Mr. and Mme. X." Seeth's now famous monkeys, go to the London Hippodrome next month. Mlle. Lantheray, a well-known French chanteuse, who is claimed to be the equal of Yvette Guilbert, is also booked by Stoll.

Sam Spira told a few "kid" stories, and imitated a banjo among other things. Sammy's delivery of the stories was first class. "My Lady's Chamber" is a clever comedy sketch as presented by Mr. and Mrs. Roysten Dene. They are different from the usual run of sketch actors over here. The idea of the playlet is funny, but there doesn't appear to be enough to the sketch to send it along very far.

The late artistic and classical idea in dancing has just finished hereabouts. Mabel Fairchild and her company, however, tried to revive the thing with a dancing number named "A Belfrey Dream." There is an illusion during the act, a girl changing her costume without leaving the stage. If Mabel will add another trick, that of changing her act, she may start something, but this dancing number won't. Jose Collins, who seems to detest hard work sang two songs, each well liked, and Jose always scores. If O'Malley and Brown would only appear with their encore, they would be funny all the time. As it is now, they are anything but funny until the encore is reached. "Nana," a tragedy, is too long for the halls. It's unhappy finale doesn't help after the audience has concluded everything is going to end happily. The sketch is built along "Camille" lines. M. Mand plays the lover. The boy is there.

Everyone in the house seemed to know just how the talking figure "Delphos" was worked, until it was shown the other way was the correct one, then the crowd grew angry at having deceived itself. The audience is invited to ask questions of "Delphos." All the stuff that made Noah laugh the first day the boat was out was hurled at the figure, who answered, but if he didn't quit his job after listening to that fool junk, he should have his disposition alcoholized in the National Museum. They say the figure can hear. Anyway it looks like a pretty fair frame-up in the class of automatons, and certainly opens up a range for voluntary comedy on the part of the audience. There's never as much laughter as when the audience starts in.

Raba and Inez Kauffman leave the Jardin de Paris July 15, after a month's successful engagement as the "American Dancing Girls," sailing on the 17th from Southampton for South Africa. They return to Europe Nov. 1.

In 1904 Mlle. Regnier, a danseuse at the Opera, declares she hurt her leg because M. Statts, her partner, missed his step and in order to catch up with the music placed her too roughly back on the stage after having held her in his arms. She therefore recently brought an action against the dancer, which has been read with much interest by all in the profession. But the court will not be allowed to decide whether there was rough treatment, the Ministry of Justice have just decided that the case is outlawed, four years having elapsed before the plaintiff brought action.

Olga Desmond, the German star, opened at the Marigny in a sensational dance, such as she gave in Austria on Grand Prix night, June 27. She went well, and has certainly much advanced in her career since she was with the "Seldom's artistic poses" troupe in London. There was a big crowd present. Fred Lindsay, the Australian, who manipulates a stock whip in a marvelous manner, opens for August at this resort, while "The Melody Makers" will be seen in September. On July 1 the program will include also Lala Selbini, the Mackways and the Brownings.

There was also a tremendous crowd for the opening of the Moulin Rouge on July 26. The revue is first class, and one of the best now in town. The work which Moreau and Quinel had written for "The Red Mill," previous to it closing, and which the new management did not order, will be played at the Ambassadeurs as soon as rehearsals are terminated. A new show is wanted there quickly.

Lantheray, the French chanteuse, is engaged by Stoll and is sure to score as well as Yvette Guilbert at the Palace.

Grace La Rue, who was at the Grand Prix on Sunday with her husband, Byron Chandler, and attracted some attention by the daring and exquisite Louis XIII gown she wore, has been engaged for the Morris circuit and sails to open for Morris on his New York roof garden July 12. She will thus return to the stage, and play in a descriptive sketch of the Grand Prix race in Paris. Photographs of the presidential stand and paddock have been taken, from which a special scene will be painted for this act.

HOUSE TO TRANSFER SHOW.

New Orleans, July 8.

When the present policy of the cheaper priced vaudeville stops at the Greenwall, August 1, the shows will be shifted to the Winter Garden, on Baronne Street.

Rose, Leopold & Israel, the temporary managers of Greenwall's, have leased it. Six acts, pictures and sundry contests will be offered weekly.

PARIS LIVELY AND EXPENSIVE.

By WILLIAM GOULD.

Paris, June 27, 1909.

I have been in Paris for two weeks. There is nothing new here this year. You cannot tell a French woman from an American. All are wearing the American tailor-made gown and American shoes.

Ethel Levey is quite a hit at the Olympia in a revue. Paris has had a surfeit of "monkey acts," and from the looks of things New York will soon have the same complaint. "Peter," at the Folies Bergere, is by far the best that I have seen. "Mr. and Mrs. X" are a bad imitation at the Olympia.

The revue at La Cigale is very, very spicy, so much so that even the French are shocked.

I am going to the Moulin Rouge tonight, as they are putting on a new revue at that house.

A couple of good American buck dancers could become stars over here, as they certainly go wild over eccentric buck steps. There is an American called Maurice who dances (buck) at the Café de Paris on Saturdays and Sundays only, two performances a night, for which he receives 400 francs (\$80.00). He averages about \$350 per week, a vast amount here.

Fiasco from the Anna Held show is dancing every night at the swell night restaurant in Paris. It is called "Abbaye." "The Imperial Dancers" of St. Petersburg were a sensation at the Chalet Theatre, a seat bringing \$25 during the last week. I never saw dancing (ballet and Russian) until I saw these twenty-four people. Every one of the dozen women equal if they do not excel Genée. They are beyond description as dancers. Oscar Hammerstein stayed over three days to engage them, but they are under the supervision of the Czar and must return to St. Petersburg by September 6.

Shirley Kellogg, of the "Miss Innocence" Co. sang and danced "The Yankeeanna Rag" at Maxim's the other night. Anna Held was with her. Dave Montgomery, of Montgomery and Stone, just arrived from Vienna. Dave was very ill in Berlin. He and Frank E. Brown, his pal, sail for home July 3.

The Avon Quartet came over for four days. One-quarter of them just raved over the sights. Frank Daniels was his body guard. The other three had three hamsandwiches with them (meaning their wives).

Valeska Suratt and Gertrude and Max Hoffman sail home June 30. Melville Ellis, who is doing business for the Shuberts, leaves to-morrow for Vienna, for New York, and sails July 3. Tod Sloan, Jimmy Britt and Paul Arthur came over from London to see the Grand Prix.

The King of the Ocean, Ted Marks, arrived yesterday and returns to London Monday. Ted is going over the hurdles like a two-year-old. Nothing but an aeroplane can keep at his height and gait.

Oscar Hammerstein is very popular with, not only the singers and composers, but also with the French government, and there is talk of bestowing some big French honor on him. They will surely do it next year. Arnold Daly, who forsakes the drama, at times, to go into the legitimate (vaudeville) is also here—dreaming as usual. Likewise Louis Mann and Clara Lipman. Miss Billie Burke, a Frohman star is here seeing about her new piece

BERLIN NOTES.

Berlin, June 26.

Splendid business prevails at the Wintergarten, despite the hot weather. The management has decided to keep the hall open until July 31, re-opening August 14. The bill for June and July consists of La Pia; "The Enchantress," a cleverly staged act, and a big success here; The Verona Troupe of cyclists, extremely good; Paul's 6 Juggling Girls, Iris Sisters, song and dance; Golemann's Animals; 8 Alexandroffs, dancers; 4 Barowskys, acrobats; Tan Kwai's, Garcia, shadowist; Lanos and Montez, eccentrics; 3 Tauberts, xylophonists; Walten, eccentric.

The Passage Theatre closes June 30 for reconstruction and will open again in August.

Paul Schultze, the agent, has brought to this country a regular "wild west" show, consisting of 9 Indians, 4 cowboys, 4 cowgirls and 20 horses. The show starts in Dresden at the Zoologischer Garten, July 8, and will stay there one month.

There is again some talk about building a new music hall in town. This time it is said to be erected in Friedrichstrasse, almost opposite the Wintergarten, on the ground of the Admiralgartenbad. Berlin can stand another first-class hall like the Wintergarten.

The Central Café, Berlin, situated in the Central Hotel building and next door to the Wintergarten, does not want any artists. So far mostly all the Wintergarten acts and some others met there because the coffee is good and because some of the "Herr Directors" met there too; also some of the Berlin agents. Now the Central Café management has swollen up, and so the Berlin agents and the German managers have received very polite letters asking to refrain from visiting the Café Central.

Max Konorah, the big chief of the I. A. L. is fighting again, this time against the agents. Konorah wants agents to act strictly according to the sections of the agency law, which in some cases are ridiculous and made by people who understand as much about the agency business as a donkey knows of aerial ships.

The Van der Koors, comedy magic act, after playing through the west for some time, have been booked for their first New York appearance at the Fifth Avenue. July 19, through Alf. T. Wilton.

for America. Pauline Chase played "Peter Pan" (in English at the Vaudeville Theatre) to a very poor business. She can be seen any night at Abbaye, Maxims or Rat Mort, eating cherries out of her sweetheart's mouth. An old desert served in a new form—and very original.

If you ever meet anyone who says that Paris is cheap, send me his address. Peaches at the night restaurants cost 10 francs a piece. Imagine \$2. This is no typographical error. I said \$2 a peach.

It's a wonder the women don't wear them for necklaces instead of jewels. Strawberries are a franc each (twenty cents in our money).

THE SKETCH

By J. C. NUGENT.

The sketch is the first thing tried and the last thing which succeeds. The first thing tried because every person ever inculcated with any form of the stage germ, who has failed to succeed satisfactorily, opines that they will "go into vaudeville with a sketch." They say it as easily as if they were saying, "I'm going out to lunch." After they try it a while they can say it easier, but they don't. Also because they give less attention to it than to any other kind of an act. "A singing, dancing and talking" act rehearses for hours daily the singing and dancing which it has taken them years to learn. They "run over" in the dressing room the "talk" which they never did learn. Many have never had any training in the high art of "reading" lines. Most would resent teaching, even from the best living director, and point to the fact that some prominent stars had no schooling but the "nigger" acts, in the "dumps" of early days. They forget that those gifted few succeeded in spite of their early lack of training, not because of it.

Then, when the "talk" falls flat they blame the writer. Sometimes it is his fault, but the audience must hear what the writer has written, and they must hear it intelligently read.

But I have more in mind, when I speak of sketches, the complete one-act playlet, devoid of specialties, freak names or irrelevant scenic sensation. The complete story with a beginning and middle and end which, intelligently "put over," can stand on its own merits and be booked and rebooked.

A sketch of this character is the hardest kind of an act to make go because in other acts the actor simply is what he is. If a juggler, acrobat, entertainer in "one," hypnotist, dancer or singer, he is only expected to make good his assumption. Even the "imitator" is expected only to suggest the original, and twenty girls on the stage at once have strongly suggested Eddie Foy, although they looked no more alike than Klaw and Erlanger.

But when you start to play a sketch you must make the audience believe that you are the character, and that the scene is another place, the time another time. You must create the "dramatic illusion." In a regular legitimate playhouse every influence tends to this illusion. The house is seated before the play starts. The story is gradually unfolded, with seats, lights, music, programs, scenery, actors, all to promote the desired illusion. There is no walking in and out in droves; no over-coming in five seconds the aura left by a preceding dog or seal act.

The vaudeville sketch artist must plant and establish his personality with his first entrance. He must capture the situation from the first second, or fail. There is no third-act climax to depend on. Whatever his legitimate training, he must learn by experience how to sharpen, hold and project his points to compel the quiet attention and respect, and finally the approval and enthusiasm of the most critical and satiated class of audience the theatre knows.

As to the piece itself: just as every actor who cannot act thinks he can at least play a sketch, so every writer who

can't write anything thinks he can at least write a sketch. But there is no higher form of composition. If a real play must be pure gold a real playlet must be a diamond. If it is real, the chances are it is a diamond. That's what they mostly lack. A monolog may be farcical, a song may win through the personality of the singer, a fighter may make a nondescript act go because he has whipped somebody and may shortly do it again, but, a sketch and its actors may have all these advantages and still lack "verisimilitude."

Given the latter, if it is strong enough to take it without gagging, it must be of vital and general interest, either a complete whole or a complete part of a whole. It must also be a lot of other things, and quite frequently it isn't right then.

Of course there are numerous thoroughly competent actors and plenty of real writers who also understand vaudeville essentials, but the actors usually under-rate the importance of the right vehicle, and as for the writers, there is little inducement for a real writer to waste his time on sketches.

A good sketch will make the nucleus for a good play and the meat of a couple more furnishes counterplot and incident enough with which to dress up a four-act story. The returns from one such even partial success is more than the returns from a hundred sketches. It does not take the successful sketch writer long to discover this. After he has had the experience of having irresponsible, although ambitious embryo headliners invite him to write them a "success" which they will obligingly "try out" and if it proves a gold mine will pay him perhaps one or two weeks of their salary, in payments blown from them with dynamite, after he discovers that there have not been fifty complete original plays written since the birth of "Monte Cristo," that real sketches are just as rare, and that if he has one he can make inestimably better use of it, he concludes the game is not worth the candle and he had better leave it to those marvelous ones who can "write anything for anybody," guaranteeing forty open weeks.

Meanwhile, the sketch made vaudeville what it is, and will remain its most potent factor, but good ones will always be very scarce because they are very rare, and rare because they are very scarce.

Perhaps it is because they are rare and scarce that good judges of them are also rare and scarce, and that no producing department has yet equipped its forces with a recognized judge of legitimate comedy or dramatic playlets, one who could give in plain English the fundamental rules of construction, or an intelligent definition of such simple words as "drama" as distinct from "comedy," "farce," "farce-comedy," "tragedy," "travesty," or even to explain the economy of putting twenty years' experience and six weeks' rehearsals with six to sixty people into an act to submit it to an office boy whose sole duty is to take a card in and either lose it and say, "He's gone to lunch," or give the card to a censor who judges a sketch by the way the last one went, which also used a telephone.

CHICAGO NOTES

By FRANK WEISBERG.

VARIETY'S CHICAGO OFFICE,
Chicago Opera House Block.

Chicago, July 8.

Tommy Ryan, the retired middleweight champion fighter, and "English" Jack O'Brien, have formed a combination and will head a vaudeville sketch in which the manly art will be exploited. The sketch will employ six people and will be booked by J. C. Matthews, of the William Morris office.

Harriet Standon has been engaged by Mort Singer for "The Goddess of Liberty," the Princess Theatre piece which will be seen for the first time during August. Arline Boling, now with "The Alaskan," has also signed with the Singers. Hazel Swanson, a 17-year-old Chicago girl, is the latest discovery, and will be given prominence in the new show.

Edgar Allen Conway, formerly with "A Stubborn Cinderella," is in vaudeville in an act called "Satan."

If the present plans go through, Cecil Lean and Florence Holbrook, Chicago favorites, will head the new musical comedy stock company at the Whitney Opera House when that playhouse opens late next month.

Richard Carle, revived "The Tenderfoot" at the Colonial Theatre, replacing "The Hurdy Gurdy Girl," which proved the biggest "frost" Chicago has had in a long time. In "The Tenderfoot" Carle is seen at his best, and the indications are the piece will outlive the summer months.

The first attraction to play the Colonial early in the fall will be Raymond Hitchcock, in "The Chorus Man," written for him by Geo. M. Cohan, and to be produced under the direction of Cohan and Harris.

Barney Fagan and Henrietta Byron open on the Sullivan-Considine circuit July 26. Another "important" act to tour the coast over the same territory is Hal Davis' "Pals."

Kip Elbert, manager of the Unique, Des Moines, was here last week, formulating plans for the erection of the new Princess in that city, which will be devoted to dramatic stock.

Tom Brantford and Onetta have returned from the coast, where they played 27 weeks on the Sullivan-Considine circuit. They will rest over the summer.

The new Majestic, Jacksonville, Fla., opened this week, with bookings by Sam Du Vries. It has been added to the southern circuit booked by Mr. Du Vries. A. B. Hoyt, a merchant of that town, is owner of the new house. Two shows a day is the present policy.

Reports from the south indicate that the smaller houses playing from three to six shows a day have closed until fall, while the better grade vaudeville is doing good business. The "better grade" applies

to the houses where four or five acts are the weekly offerings.

The Empire, Grand Forks, N. D., will be booked next season by Sullivan-Considine from this end. The house, during the past season, has had acts from nearly every agency in the city. Biegger & Dance are the managers.

Sam Du Vries, the Chicago agent, who books for a large number of the smaller houses in the south, will open an office in St. Louis or affiliate with a booking agency in that city to handle acts thereabouts.

The opera houses at Anderson, New Castle and Princeton, Ind., have been made available for vaudeville. The new regime starts July 12. William Morris' Chicago office will supply the acts.

Frank Murphy and Hugh Conn have formed a partnership and will present Conn's sketch, "Dr. Louder," in vaudeville. Murphy was for several years associated with Jack Magee, who met with an accident last spring. The two will probably be remitted as soon as Magee's condition is favorable.

The new Cort Theatre on Dearborn Street, near Washington, is progressing so rapidly that it will open not later than November 1. The general offices of H. H. Frazee, one of the directors, and the branch office of John Cort, will occupy the entire second floor of the building.

The Unique, Des Moines, booked by the Sullivan-Considine circuit here, will remain open all summer. Larger and more expensive acts are given. The only opposition there this summer is Ingersoll Park, where high grade vaudeville holds forth.

A number of the smaller theatres in and around Chicago have closed for the summer. The sultry weather proved too much for them, and they were compelled to close temporarily on account of decreased attendance.

The first show to play the Olympic Theatre under its new policy next season will be "The Queen of the Moulin Rouge." The opening will occur August 29. The piece was considered for the Sans Souci Park Theatre before the present musical stock was established.

There is a movement advocated to form a Western Theatre Managers' Producing Association. This will involve about thirty or more attractions directed by Chicago managers. Their intention is to make the new musical productions in a new theatre for which a site is said to have been secured. Among the thirty shows will be musical comedies and melodramas. They will be devoted exclusively to western territory, and all the scenery and costumes made in Chicago. The association will be capitalized at \$50,000, divided into shares of \$100 each. New plays by western authors will be one of the principal features. The plan has so far met with favor.

PRODUCTIONS AT NEW BRIGHTON.

Following the successful opening of David Robinson's New Brighton Theatre, there is a prospect that Atlantic City will no longer have a monopoly of spring and fall legitimate and minstrel productions. Several of the legitimate managers are in negotiation with Mr. Robinson for the showing of attractions at his new place in September. Sam Harris has submitted a proffer to place the Cohan and Harris Minstrels there during the week of Sept. 6, including Labor Day.

It is not unlikely that an operatic company under direction of Milton and Sargent Aborn will make elaborate revivals of the standard operas during September also. Should this deal go through, Katie Barry may be secured to head the organization.

It is Mr. Robinson's intention to begin the season of 1910 in April playing a preliminary season of musical comedy. From Decoration Day until Labor Day vaudeville will be the drawing card.

SUN PROMISES 200.

Springfield, Ill., July 8.

The National Vaudeville Managers' Association, of which Gus Sun is booking agent, has sent out formal announcement that next season it will supply vaudeville in 200 popular priced houses. Besides the main booking office in Springfield, branch offices are operated in Pittsburg and Cincinnati.

The agency will begin to route acts the first two weeks in August, although the actual process of laying out the routes will consume the time until well into September. A system of direct inspection will be put in operation, so that no act will go far over the time without first being subjected to the scrutiny of an officer in the agency.

RICE BROS.' SOLD.

St. Louis, July 8.

Whether enough can be saved to enable Rice Bros.' circus to resume is not known here. When the arguments on the restraining order in the United States District Court were heard last Wednesday, the point was raised that a circus is exempt from bankruptcy proceedings. Whether the point was well taken will remain in doubt, as the Federal court case was withdrawn and a private sale agreed upon.

C. C. Wilson attached and took away two elephants, a tiger, two lions and other animals belonging to Ringling Brothers. The animals were loaned by the Ringlings, of whom Wilson is a representative. Most of the rest of the menageries was bought by W. P. Hall, Lancaster, Mo., and these together with the sale of other effects satisfied creditors.

YANKEE ROBINSON ENLARGES.

Chicago, July 8.

Fred Buchanan is authority for the announcement that the Yankee Robinson Shows will be increased to a twenty-two car circus next season.

New winter quarters for the circuses are now being erected at Des Moines, Ia.

SHOW PAYS FOR "STRENGTHENERS."

With the coming season the Columbia Amusement Co. will put into operation a new system. Heretofore "strengtheners," or added attractions, to the Eastern Burlesque shows have been a matter of agreement between show and house managers. If the show and house managers agreed that the attraction needed improvement, it was their habit to meet together in conference and decide upon the act best calculated to exert the necessary drawing power, both managers sharing in the expense of the added feature.

Next year, according to the statement of L. Lawrence Weber this week, the show will be required to bear the entire expense. "When the Eastern Burlesque tour opens in August," said Mr. Weber, "we will take the position that the shows are good enough to draw business without any so-called 'strengtheners.' Our aim is to establish an average of excellence that will do away with such a necessity. If, however, a show is so weak as to demand some improvement, the Columbia Amusement Co. will dictate the employment of an 'added attraction,' the show being required to pay the additional salary in all cases."

Added features for the Eastern Wheel will be booked through Weber & Allen. In a few cases, like the Star, Brooklyn, the agreement between the Columbia Co. and the owners of the house requires the employment of a "strengtheners" weekly if it seems necessary.

REFUGE IN BANKRUPTCY.

Cincinnati, July 8.

Last Friday at Milford, Joseph A. Lugar filed a petition in bankruptcy, stating his debts to be about \$4,500 and assets \$3,000. Lugar's action was brought about by the employees of a circus claimed to be owned by him attaching for salary due.



AMY BUTLER.

AMY BUTLER is actively going ahead in the preparation for her elaborate number, which will reintroduce the young woman to the stage after a long absence. WILLIAM L. LYKENS, the agent, has the arrangement of the engagements. The dancing boys who will assist Miss Butler are being drilled by a master teacher, and Miss Butler is seeing that the preliminary rehearsals are so thoroughly gone through with that nothing can interfere with what the little woman is determined shall be the most pretentious offering in its class.

NEW PA. LAW BARS MANY.

Harrisburg, Pa., July 8.

The new State law covering the construction of moving picture theatres has caused the closing of a large number of exhibition places. The theatre next door to the postoffice in Spring City closed its doors for this season after running a year. At Dallastown the Auditorium closed its doors for the same reason. Four houses were placed under the ban in York City. The managers of two have announced their intention of meeting the requirements of the new law. The other two may remain "dark" permanently.

Inspectors of the Department of Factory Inspection are still examining the moving picture theatres of the State, and the list of compulsory closings continues to grow.

PICTURES IN CHURCH HOUSE.

Waynesboro, Pa., July 8.

Blue Ridge Summit, near here, is to have a unique public institution. The new parish house of the Church of the Transfiguration is nearing completion. It has a large number of conveniences which will be at the disposal of the community, not only members of the church itself, but of followers of all denominations. One of the features is the installation of a complete moving picture outfit for general exhibition purposes.

HOUSE FOR COLORED PEOPLE.

Springfield, Mass., July 8.

Springfield will soon have in operation a moving picture theatre devoted exclusively to the colored population of the city. This will be located on East Washington Street. The same firm operating this house will put a second new one in the field about the same time. This will be on East Washington Street, making three on that thoroughfare under the same management.

PICTURES OF FLIES.

Moving pictures of the house fly in abundance may be shown over here next fall. On Monday Henry V. Andrews, representing the Merchants' Association Pollution Committee (New York), sailed for Europe, where he will consult foreigners as to the best plan to bring the relation flies bear to disease through carrying germs to the attention of the American householder via moving pictures.

THEATRE PROJECTS.

New moving picture theatres are planned or projected for the following places:

Schad & Mason, 2163 Main Street, Wheeling, W. Va. Opening set for early in July. Powell Bros. promise to have their amusement establishment at Freeland ready for opening the first week in September.

Plans have been filed with the New York City Building Bureau for the erection of a \$30,000 moving picture establishment at 260 West 145th Street, that city. Martin Meyer is the proprietor. The house will be known as the Hendrik Hudson Theatre.

The newest addition to the amusement enterprises of Houston, Tex., is the Popular, a moving picture place, at 230 Gratiot Avenue, Vaudette Amusement Co., proprietors.

PICTURE NEWS

AUSTRALIA'S \$100,000 HOUSE.

Sydney, June 6.

Spencer, the picture magnate, being unable to procure a suitable house for his output, has completed arrangements whereby a stately pile will be erected in Melbourne adjacent to the Spencer Street station. A matter of \$100,000 will be involved in the new venture, which should be ready in time for the Xmas season.

West's Pictures are also about to build in the southern capital, though their structure will be a less pretentious affair than that of the Spencer house.

Dix & Baker's vaudeville house has gone over to pictures, the reason being no new artists are available. This lack of talent has been apparent for some time and the present move was inevitable. The same artists appearing week after week with no new business had a demoralizing effect on audiences who, for the most part, refused to enthrone. The pictures give every promise of being a huge success. Illustrated songs will be added.

The various picture shows in Sydney are doing excellent business during the cold weather just setting in. At the Lyceum C. Spencer has a program particularly fine. In addition he is running the chronographophone, which shows Harry Lauder, Billy Murray and other well-known people with lifelike realism.

The Victoria Hall (King's Pictures) is packing the house each week, a complete change going up every Saturday. This house and adjoining property have been acquired by a new landlord, who proposes to alter the building to suit the requirements of the new theatre bill, when it is put into active operation. So far the bill has had no drastic effect, and apart from the preliminary scare, people are forgetting all about it.

West's Pictures have removed from the Glaciarium owing to that house being given over to ice skating during the summer months. They are now shown at the Palace, a much smaller house.

Melbourne is inundated with picture shows and all report good business.

FIRE LOSS \$200,000.

Chicago, July 8.

The fire late last week in the rooms of the American Film Service Company in the Security Building, caused a loss of \$200,000. The building suffered little.

WEEK'S NEW HOUSES.

Chicago, July 8.

The following new picture theatres are reported for the week:

Dixon, Ill. (Dr. Malony), Buffalo, N. Y. (Chas. Hozlinger), Bridgeport, Conn. (J. C. Bostock), Omaha, Neb. (London Theatre Co.), Longmont, Colo. (F. W. Dunn), Quincy, Ill. (Peter Jacobs), Ottawa, Kas. (Mrs. Burres), Baltimore, Md. (Geo. Konstant & Theodore Doukas), Adrian, Mich. (H. H. Dickinson), Saginaw, Mich. (A. M. Frazer), Baltimore, Md. (628 Chester St.), Conway, Ark. (W. N. Owen), Beaumont, Tex. (Lyric Theatre Co.), Springfield, Mo. (C. B. Kralner), Courtland, Kas. (W. A. McIntosh), Rapid City, S. D. (C. A. Wiegand), Newton, Kas. (Mr. Baxter), Leavenworth, Kas. (Maurice Cunningham), Douglas, Ga. (F. L. Sweet & B. H. Tanner), Evanston, Wyo. (Edison Theatre), Joliet, Ill. (Louis Rubens), Ramsdell, Mich. (Geo. Fletcher), Rosander, Ind. (J. B. Wedgeman & Chas. Hart), Decatur, Ark. (J. B. Stoneburner), Humboldt, Kas. (Oscar Rebert).

LATE CHICAGO THEATRES.

Chicago, July 8.

The south side is well represented with picture theatres, extending as far as Grand Crossing. In the vicinity of Cottage Grove Avenue and 30th Street are several. The most pretentious are Swanson's and the Lyceum. One is within two doors of the other.

The theatre named after Wm. H. Swanson, the Chicago film renter, has a seating capacity of 500.

The Lyceum is similar in construction to Swanson's. There are about 500 chairs on the ground floor, and ten cents is also charged for admission. A piano and drum compose the orchestra. From the decorated foyer to the stage everything seems to be conducted in a high-class manner. The doorkeeper and ushers wear uniforms.

The house is owned by Jones, Linick & Schafer. There is a large stage, large enough to use for other purposes. A card on the stage announces each act during the continuous performance. Two or three acts are given during the course of thirty minutes.

Directly across the street is a "nickel theatre." Pictures and illustrated songs rule there. About thirty yards away on the same side is another five-cent house which offers itself for rent, while two blocks away is an attractive place called "The Washington," offering pictures and songs.

The Federal Fireproof Co. has been incorporated in New York for \$100,000. Its object is to fireproof materials used in moving picture places. The incorporators are Henry W. and Robert J. Mattoni, 217 West 120th Street, Julius Burnstein and Allyn B. Carrick, all of New York.

The Talking Machine Film Service Co., of Rochester, N. Y., was incorporated this week for \$3,000 under the laws of New York State. Arthur A. Schmidt, Sophie M. Klee and Ethel A. Gardiner, all of Rochester, are the incorporators.

The Royal Theatre Co., St. Louis, incorporated with a capital of \$15,000. Sam Bronstein and John A. Craft are interested.

The Haleyville Amusement Co., Haleyville, Ala., has been incorporated with capital of \$4,000 for the purpose of doing general theatrical business, including operating several picture theatres in the south.

The Fortesque Amusement Co., Bridgeton, N. J., has been incorporated with a capital stock of \$100,000 for the purpose of conducting a circuit of moving picture theatres along the Atlantic coast. H. E. Long and T. C. Long are among the incorporators.

The Royal, a new \$10,000 moving picture theatre at St. Joseph, Mo., will be opened before the summer months are over. F. L. Newman is the owner.

MOVING PICTURE REVIEWS

"The Little Peacemaker."

Chicago.

A young man calls on his sweetheart. She plays the piano, and while doing so he becomes absorbed in a book, not noticing she has ceased playing. She becomes enraged and tells him to go. At his office he is besieged by the office boy to call on his lady love and ask forgiveness. The boy calls on the young woman and asks her to forgive his employer. She refuses. He writes two notes, one to the girl and the other to his employer, telling each he has been run over by an automobile and wants them to see him. A messenger boy is given the missive and the errand boy goes to bed. Both lovers hurry to see the boy, of whom they are very fond, and there meet, while the boy jumps out of bed and arranges a reconciliation. (Essanay.) *Frank Wiesberg.*

"A Country Girl's Peril."

Chicago.

A village blacksmith, who has been courting the daughter of a well-to-do farmer, secures the consent to marry from the girl and her parent. The blacksmith starts for the village and encounters an automobile party whose machine is broken down. The son of a wealthy manufacturer is the owner. The blacksmith takes the party to the home of his betrothed. The presence of the handsome city chap causes the country girl to forget her love for her blacksmith. The city man also is dazzled by the charm of the country girl. The blacksmith notices the changed manner since the departure of the wealthy party. The city chap returns, taking her for a ride in his automobile, while the blacksmith jealously watches. She resents the remarks he makes in reference to her going out with a stranger. She and the wealthy adventurer plan to elope. She writes a note to that effect to her father, who summons his sons and others in the village to run down the couple. After a thrilling race, with many incidents, everything ends happily. *Frank Wiesberg.*

The Wilson Amusement Co. will erect a new vaudeville and picture theatre at 8 and 10 Gay Street, Baltimore. The building will cost about \$20,000.

Chas. B. Clifford has purchased the Bijou Theatre at Marquette, Mich., and will make a number of improvements.

The White Palace moving picture theatre at Pana, Ill., has been sold to Douglas and George Dickinson.

A new vaudeville and picture theatre is contemplated for Kankakee, Ill., by Fellows & Shields.

The Bijou Theatre, Lexington, Ky., destroyed by fire recently, will be rebuilt by the owners and opened next month.

The Wheeling Park, Wheeling, W. Va., will be booked by the Morris office from next week on. Acts have been supplied to it so far this season by the United Offices.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York City.

Barnes and Crawford, Fifth Avenue.
W. H. Galloway, Fifth Avenue.
Dilla and Templeton, American.
Hanlon and Klifton, American.
Ada Overton Walker and Co., American.
La Estelita, Brighton Theatre.
Frank and Marion Moore, Brighton Theatre.
Susanne Roccamora, Brighton Theatre.
Bertie Herron and Girls, Brighton Beach Music Hall.
King and Roltare, Brighton Music Hall.

"Consul, The Great."

28 Mins.; Two (16); Full Stage (12).
American.

When "Consul," the chimpanzee, exhibited at the American for the first time on Monday, lighted his cigarette after eating his "dinner," turned sideways, crossing his legs and blowing the smoke towards the ceiling, the regulars in the house said in unison, "If there's any 'monk' with anything on this fellow, you will have to show us." It's true, too. Not alone that, but any "monk" which can break even with "Consul" will be going some. On the full stage, the ape roller-skated, the first time, over here at least, a monkey has ever balanced himself on roller skates. With a bicycle "Consul" is at home. He likes to ride, and rides well. It seemed the monk's delight to wheel himself and bicycle into one of the stage hands. This made for good comedy if the trainer had left "Consul" alone in his humorous pursuit. The trainer also interfered with him while on the skates, probably fearing the monk would run into a wing, but the monkey guided himself along very well. At other times "Consul" was left to do as he pleased, and barring a halt at the washstand, he did all he had to do patiently and well. In an upper stage box sat Emma Carus. It looked as though "Consul" was "making a play" for Emma. He first caught sight of her, and from that time "played" to Miss Carus seemingly only. The ape has a cute little habit of assisting the applause by clapping his paws himself. In the cigarette smoking the "monk" is the most natural thing imaginable, adding to this by expectoration, slightly bending over when doing so. He eats, handles a toothpick, undresses, goes to bed, has a pillow fight with the maid, and confirms the statement of "almost human" made on the bill-boards. He does enough, and the animal to still start something after him will have to talk. *Sime.*

Octave Caillouette.

Wire.
12 Mins.; Full Stage.
American.

Caillouette is a wire walker, rather a good one for the unpretentious position of opening the show, given him at the American this week. In that spot he should not have remained over eight minutes at the most. Staying twelve, as he did, caused his reward at the finish to suffer. It might be just as well for the wire walker to reframe his act for not over eight, when he will show up on the wire much better, the clip causing a faster routine. *Sime.*

NEW ACTS OF THE WEEK

Dazie.

"L'Amour De L'Artiste" (Pantomime).
22 Mins.; One (Special Drop 6); Full Stage (Special Set: 16).
Fifth Avenue.

Acknowledged as one of the greatest toe dancers of the world, Dazie has not dipped into the "Apache" or other repulsive movements program-classified as "dancing" for "sensation." Instead, she has combined the art of gracefully dancing with its side-partner, pantomime. G. Molasso has drafted out a simple but clean and rather sweet story of a mutual love between a great artist and a flower girl. Dazie is the flower girl, as simple looking in her plain little frock, as the story itself, both fitting the dancer as well as the handsome costume worn by her in the second scene, when she dances for a brief moment without at all extending herself. The beauty of "The Love of an Artist" (the title translated) is its cleanliness after all the abhorrent trash in the pantomimic line of the past year under the guise of dancing. While there is brutality at the finale, where the artist strangles his paramour for having knifed his sweetheart (Dazie), the turn of events as transpiring at that point, when the flower-girl lifts herself up to clutch the dirk the artist is about to commit suicide with, immediately expiring in his arms after giving the kiss which has escaped him throughout the piece, gives a very catchy and somewhat tender conclusion to a pantomimic story without repulsiveness. Individually and collectively heretofore that has been deemed an essential of a "pantomimic dancing act." Dazie plays her role as it is written, interjecting just the suggestion of comedy in the studio scene through naivete in exhibiting curiosity toward her surroundings at the cost of maintaining a pose. Mlle. M. Corio, who is finally slain by her artist-lover, is also an exceptional pantomimist, with a better and brighter opportunity than she received when playing with Molasso in "The Apache Dance" at the American Music Hall. Frank Reicher supported the role of the artist, acting it as well as he looked the part. A few other minor characters gave Dazie a company of nine. The first scene is in "one," before a cafe. The second, in the studio, is an extremely well set bit of work. The incidental music has been composed by Frederic Chapin, and under the musical direction of Daniel Dore in the orchestra pit, became a feature of the act, a 'cello and oboe added to the musicians for the occasion, greatly helping to accomplish this end. The Monday matinee audience was enthusiastic. Despite the evident nervousness of all the principals, the performance was a smooth one, running just a trifle slow in the opening scene. *Sime.*

Homer B. Mason started last week on a leisurely trip to Chicago in his new 40-horse-power Haynes roadster. He plans to arrive in the Windy City in time to start rehearsals for "A Stubborn Cinderella," in which he will star next season. Margaret Keeler (Mrs. Mason) accompanies him on the trip.

Cameron and Gaylord.

"On and Off" (Comedy).
14 Mins.; One and Two.
American.

Bonnie Gaylord is now the partner of Tudor Cameron, which makes the "On and Off" team "Cameron and Gaylord" instead of "Cameron and Flanagan." Miss Gaylord doesn't take one whit away from the comedy act. At the opening (with a short monolog in which the "shade" joke is too well known around here) she sings, and later on in the dressing room scene, while Cameron is performing his acrobatic dance, the young woman warbles "Miss M'Linda." In this scene she nearly has an "undressing" bit in the "wash-up," but it has been handled most discreetly, and also, for that matter, has been the fact of the two sexes occupying one dressing room, explained away by the dialog telling they are man and wife. Mr. Cameron is the same flexible comedian, and the new combination is undoubtedly a happy one, because it retains and rebuilds one of the best comedy acts in the show business. Prior to playing with her husband, Miss Gaylord was a well-known "single act" on the western time. *Sime.*

Morgan, Wally and Mack.

"Nearly a Mind Reader."
25 Mins.; Full Stage.
Columbia.

In "Nearly a Mind Reader" one of the three appears with the usual short talk before introducing the "mind readers," and whether he was picked for the part or whether the part was made to order for him, a man to look it more could not be found. He states that some "wise guy" has written a note stating that he thinks it's all a "bunk" and wants to know if they will allow him to appear on the stage while the act is on. He calls for the man and one of the ushers says that he has just stepped out. The man appears and starts to "kid" the announcer with a bright line of patter, delivered in a good snappy style. The "mind reader," a woman, is next brought forth and placed in a mesmeric sleep, but not so much so that she doesn't do a speedy retreat when the "wise guy" attempts to stick a pin in her. The announcer then goes through the audience calling out, "What's this?" "And this?" "And this?" Each time he is answered correctly by the woman, the "wise guy" proclaiming in turn how he thinks it is done, working in some very laughable material. The "wise guy" also goes into the audience and starts picking out things, getting into a mix-up with the real fellow, which results in more laughing matter. As a finish the "mind reader" and the "wise guy" recognize each other as having worked the same "graft" together with Barnum, so they "can" the announcer and start business again on their own account. The act in its present shape is too long, eight or ten minutes. It is there, however, and proper handling should make it a good act. It is away from the travesties and has novelty. Morgan, Wally and Mack are easily capable of handling it. *Dash.*

Romany Opera Co. (13).

"La Festa Di Mazz" Agosto."
29 Mins.; One (5); Full Stage (Special Setting: 24).
New Brighton Theatre.

The Romany Opera Co. is the elaborate outgrowth of the Zingari Troupe, the George Homans organization that established itself several years ago as one of the best of operatic troupes in vaudeville. In the new Romany company the singing quality that distinguished the original has been maintained; indeed, it has been substantially advanced, and effects have been introduced which materially increase its value. Audiences in the bustling two-a-day field may perhaps not pause to weigh solid musical values in delicate scales, but they feel its presence with quite as much certainty as opera goers, and deal out reward unerringly. This observation is suggested by the fact that the Monday matinee audience at the New Brighton seemed to respond most readily to the picturesque numbers involving dancing and brightly colored stage pictures. Nevertheless they were keenly alive to the musical value of the solos and the general excellence of the music. A short interval is filled in "one" at the opening to provide time for a change of setting from that used by the preceding turn. A soloist occupies this time. The rising drop discloses a pretty scene, evidently a street in a Spanish or Italian village, where the natives are gathered in celebration of some feast day. The whole company of fifteen is assembled, wearing the brightly colored native dress. Several of the old Zingari and Romany Troupe principals are noted in the organization. With solos and choruses the singing routine goes forward through an altogether delightful twenty minutes or so. The selections have been picked with an eye to the recognized preference of vaudeville for the simpler of the standard operatic numbers, although the program does not at any time venture on the so-called "popular" numbers. In the program are Alexander Bevan in his now famous "Drinking" song; the waltz song from "Romeo and Juliet" and an exceedingly pretty extract from "Martha." The finish is a tremendous applause getter. The song is "Funiculi, Funicula," involving everybody. A bit of a dance goes with the number, and during the merry-makers work up a carnival atmosphere by throwing brightly colored paper tapes back and forth across the stage, and at the finale over the heads of the people in the orchestra. The effect of this is to engender a festive spirit in the audience, which joins in completely. At the Brighton, where the new arrangement had its first showing this week, it was an immense success. *Rush.*

HEADLINERS NEXT WEEK.

NEW YORK.

Gertrude Hoffmann, Hammerstein's.
"Consul," American.
Mme. Herrmann, Fifth Avenue.
La Estelita and Frank Fogerty (joint),
New Brighton Theatre.
Bert Leslie and Bert Williams (joint),
Brighton Beach Music Hall.

M. A. Shea of the Bijou Circuit is away on a vacation of three weeks.

Ed Wynn and Al Lee.
"The Billiken Freshman."
One.
Fifth Avenue.

Ed Wynn and Al Lee, a newly formed team, are said to have a new act, excepting the "Jack Dalton" travesty at the finale. This Wynn was formerly of Wynn and Lewis, who separated with the understanding that Jack Lewis should have the future use of the act the two were then doing. Lewis secured another partner, and since as "Wynne and Lewis" have been playing about the same kind of a turn, including the use of a panama hat. The portion closing the present and new act, the melodramatic burlesque, is the least of the turn. There is some "business" with the orchestra and a song to close, letting down the number somewhat lightly after the hearty laughter brought forth by Wynn earlier. His make-up, comedy and twisting of the Panama were much liked all the way. His largest score, however, was with "I'm a Minister's Son," with two or three almost "blue" verses. A couple were not even "almost." Wynn and Lee are a good comedy number, Lee playing the "straight." Neither of the couple resembles a college boy, although each may look like a "Billiken Freshman," whatever that is. *Time.*

Lockwood and McCarthy.
Piano Playing, Dancing and Singing.
14 Mins.; Full Stage.
Brighton Beach Music Hall.

Lockwood and McCarthy are man and woman, formerly in "The Pianophiends." They have arranged a series of songs and dances for a quarter-hour specialty that is bound to carry them to success. Their various numbers, dances and vocal solos, fit together neatly and both principals are clever. The woman is the strength of the turn. She has a fine, smooth, quiet delivery of songs, rather suggesting the method of Clarice Vance, but without the latter's poise or easy confidence. She manages to convey the idea that she will develop along lines of quiet, effective song interpretation. She wears long skirts, a la "Pianophiends," and handles a couple of whirling dances in capitol shape. The man has a good voice and agreeable stage presence, somewhat discounted by poor costuming. He has the right idea for a short session at the piano, running off a popular medley during the time his partner is making a costume change. *Rush.*

John J. M'Cluskey.
Songs.
One.
Fifth Avenue.

John J. M'Cluskey is an "operatic tenor," last season with "Miss Hook of Holland." As an operatic singer, Mr. M'Cluskey sang four songs, one beyond the usual number. Had he stopped after the third, "My Cousin Caruso," Mr. M'Cluskey would have been much better liked. "Caruso" did more for him than either "Rosary" or "Holy City," the latter closing. His tenor voice contains not any too much sweetness, and the selections chosen calculated to bring out the top notes are not the most advisable ones for him. He did as all other single men singers of "classy" songs do. They all pass through, without starting anything. *Time.*

Jones and Mayo.
Imitations.
Three (Interior).
Fifth Avenue.

Jones and Mayo are two young fellows who commenced impersonating as a team some months ago, appearing in New York for the first time this week. David Warfield, Junie McCree, Sam Bernard, Ralph Herz, and Montgomery and Stone, each in old successes, were given, the imitators in two or three instances making up for the originals on the stage. Warfield and McCree, each by one of the team, were the best. Opening the act, they should have been the concluding numbers, instead of Montgomery and Stone as "The Starecrow and The Tin Man" from "The Wizard of Oz." While the make-ups as the latter couple were well enough done, the boys cannot dance to secure an imitation strong enough for the position given it. The young man who imitates Junie McCree is doing so in looks only. For the incidental talk he has taken almost in its entirety the "hick actor" talk from Walter C. Kelly. Mr. Kelly announced he restricted this matter to himself. The imitator or his partner makes no mention of it or its source, although holding the stage after every impersonation to "jockey" along the applause, while ostensibly waiting for it to subside before announcing the next number. Each of the couple fails, one as Sam Bernard and the other as Ralph Herz. Richard Carle in "The Spring Chicken," although programed, was not offered. There is no novelty to the act. It is merely imitations, and passed well enough in the second position. An illustration of the "imitation bunk" occurred during the poor impersonation of Herz when a song received more applause than was given Herz himself last week, who sang the same number on the stage. *Time.*

Small, Sloan and Sheridan.
Comedy Sketch.
18 Mins.; Full Stage.
Columbia.

In omitting to name their vehicle, the trio have not committed any grievous offense. The piece is the only weak portion of the entertainment. The theme is not so bad, but it has not been handled well and is soon forced into the background by the principals. A messenger boy grows tired of delivering wires, and frames it up with his good looking sister, who has been a dish washer in a Baltimore lunchroom, to go down to Atlantic City, tog out in style and try and land a live one. The brother does odd jobs to keep up the sister's front. A fish dealer hits upon the same scheme, and they get together, the fish dealer receiving a little the worst of the bargain. The trio of players seem capable of handling something above the present offering. The boy, who is a diminutive comedian—after the style of Arthur Dunn—with very little working could be funny. His song with the girl is quite the most commendable thing in the layout. The "straight" does very well as an actor, and has a good baritone voice. The girl makes a neat appearance, although the dressing could be improved. She has a voice that, while not powerful, is sweet. The act did very well at the Columbia. It was programed for "No. 2" but appeared next to closing Wednesday night. *Dash.*

Stevens and Moore.
Travesty.
21 Mins.; Full Stage (Special Set).
Columbia.

The special set used by Stevens and Moore is not a new idea. It is a dressing room in a variety house. All the acts on the bill have disappointed except one team and the manager asks them to give the entire show, which they proceed to do, from the "strong man" to the "grand opera" number. Each is burlesqued and the couple secure a good bit of fun out of the travesties. Stevens, who seems to be a German comedian naturally, never quite gets away from the character and it would be much better were he to hold to it all the time. A funny little sneeze and a catch line repeated every few minutes were always good for a laugh. The woman does an Italian song only fairly but brings herself to the front in the grand opera selection. She looked extremely well in a black jet dress after making a very poor appearance in the earlier part of the specialty. There is a good deal that could be cut to make the action faster. The act runs twenty-one minutes. Five or six dropped would not be missed. It can pass through easily on the smaller time. *Dash.*

Moore and Young.
Sister Act.
11 Mins.; One.
Columbia.

Moore and Young are two young, good looking girls who have thrown their very last asset to the winds by donning male attire for this singing and dancing specialty. One wears dresses for the opening song, but thereafter they appear in the conventional garb of the two-men hard-shoe dancing acts. The girls have rather fair voices, strong enough for what is demanded. The dancing is much better than the Columbia audience gave it credit for being. It runs mostly to the loose arrangement, and although done with the hard shoes is not the familiar "buck." Pretty soubret costumes, a change or two, and the girls will find themselves liked a hundred per cent. better. *Dash.*

Sisters Dolly.
"Sister" Act.
12 Mins.; One.
New Brighton Theatre.

"Singing and Dancing Novelty from the London Coliseum," is the program's announcement. It is not easy to see where the novelty enters. To an ordinary observer the girls go through a rather conventional routine followed by "sister" acts time out of mind, except, perhaps, that the Sisters Dolly have prettier dressing and more changes to show. They wear two pretty semi-soubret frocks for the first and second songs, and at the finish appear in a costume resembling closely the "Yama-Yama" creation. Upon the black satin of these costumes are drawn grotesque "Billikins" and the song is "The Billikin Man." This was their best effort, and earned four encores Monday afternoon. In it their dancing looked well. The other dances were not impressive. Both girls are tall and their appearance with the pretty dressing is the best asset. *Rush.*

Stock opera replaced vaudeville at the Farm, Toledo, this week.

Franz Meisel.
Violin.
11 Mins.; One.
American.

It was \$1,000 to thirty cents Monday evening at the American that Franz Meisel, a "classy" violinist who had to follow (through a program rearrangement) "Consul" in the next to closing place, would do the greatest flop of the season, but he didn't do anything of the kind, winning a solid success with his masterly skill on the instrument. Playing two numbers as people were leaving the theatre, Meisel was loudly applauded after each, and could have played another. In a different spot (and the one first selected for him after the matinee, Meisel arriving at the theatre in the evening too late to occupy it) he would have been a "riot," but still would command no more prestige nor salary in vaudeville for that, being a "single straight musical act." *Time.*

Harry Decoe.
Gymnast.
12 Mins.; Full Stage.
Columbia.

The program says Harry Decoe is a novelty gymnast but he can hardly be called that. The "novelty" part, and the most important portion by the way, goes. Decoe is showing something that is a bit out of the ordinary. There isn't a great deal to the specialty, but what there is, interests. The work almost entirely consists of balancing on the rear legs of an ordinary wooden chair. The man seems quite as much at home while tilted back on the two rear legs as an ordinary person is when using four. After several styles of this work, he uncovers a bit of a thriller as a finish. Four tables are placed one on the other. On top of this two chairs are placed, one bottom side up. On the two rear legs of this chair the man places the two rear legs of another chair and balances himself. It takes some little care and shivery music to work up the proper attention for this, and Decoe has worked it out well. The trick is good but there is hardly enough worth while that goes before to warrant the big time. *Dash.*

Charles Montrell.
Juggler.
Full Stage and One.
Fifth Avenue.

This is a return engagement for Charles Montrell, a foreign juggler, who has been absent for two years or more. Montrell juggles like Salerno and Jean Bedini. His comedy assistant in blackface follows closely (unless the reverse is true in both instances) the former Arthur of Bedini and Arthur's act, without securing near the fun, and without breaking as much crockery. Opening the show, a position unmerited by his skill and act, Monday, Montrell pleased, the audience laughing considerably at the comedy. His encore in "one" is the weakest part of the act, and might be discontinued or replaced by the flaming torches. *Time.*

Eddie Keller will celebrate his 29th anniversary of birth falling on this day (Saturday) by starting upon a month's vacation. Eddie says everybody thinks he's old because of having been in the show business so long.

OLDEST CIRCUS CLOWN.

On Wednesday of this week John Purvis, one of the oldest, if not actually the oldest of circus clowns, celebrated his sixty-eighth birthday anniversary. Johnny, according to his own reckoning, has been an active "sawdust comedian" longer than any other performer in America.

He started at the age of six years as an apprentice to Mme. Macart, mother of Fred Macart, the well-known animal trainer, clowning in the Macart & Clark show in England. His father was William Purvis, a scenic artist in London, and an uncle, "Billy" Purvis, was an immensely popular clown, particularly in the north of England. The family for several generations had been identified with the sawdust.

Johnny played about in the tented shows in England gaining special fame as a "leaper." That was during the old days when the "leaps" were a strong feature of circuses. Elephants were not in use at that time and the custom was to line up a row of horses for the clowns and acrobats to jump over. Bob Stickney, father of the rider of that name, was playing in England then.

Johnny came to this country in 1881, engaged as clown with the Adam Forepaugh Circus. Beside his clown turn he brought over a pair of trained donkeys, said to be among the first that appeared before American audiences. He remained with that organization for ten years, later becoming equestrian director.

"I can think of no other circus clown now living," said Johnny, "who has been in active service as long as I have, unless, perhaps, it be Pete Conklin. Pete, however, was pretty well along as a youth when he entered the field. Besides that he has some time since retired, and is now interested in the 'Loop-the-Loop' enterprise in Coney Island. I think that my career has been longer than his."

Johnny is still an active member of the profession. A week or so ago he appeared in the ring at the Flushing Society Circus in clown makeup and led the corps of amateur funmakers. Although close upon the "three score and ten" age he is a capable animal trainer and only recently broke a horse in for the use of one of the Jordan family in a "high-school" act.

WEST NOT SO GOOD.

Chicago, July 8.

The business of the Hagenbeck-Wallace circus in the west did not over favorably compare with that the show did in the east, according to reports coming in. The two days the circus played Spokane, June 28-29, were larger earners than the two days spent at Denver, but still the report says that on the second day of the Spokane stop, the Hagenbeck-Wallace tent was but two-thirds full.

ATTACHMENTS TIE SHOW UP.

Huntington, W. Va., July 8.

"Cherokee Ed" Baumeister's Wild West Show was held up here late last week almost smothered under a rain of attachment suits. Baumeister is a Louisville, Ky., man. In that city his wealth is estimated to reach a million dollars. His attorneys arrived here Saturday and the complication was straightened out.

The Olympia, Paris, reopens for the full season August 20.

CIRCUS NEWS

WATCH TENT IN PARK.

Chicago, July 8.

If the "Two Bills" show has a successful engagement under canvas at River-view Park during the four days the "Wild West" exhibition will play there, commencing July 14, it will undoubtedly lead to many tented organizations making the venture.

It is an innovation in park management for a show of the Bill size, which carries 48 cars, to become a concession in an open air amusement resort, and the outcome of the Riverview stop is going to be looked forward to with much interest by showmen.

For the four days previous to the 14th, the Bill show will hoist its tents opposite "White City." Under an agreement probably entered into with the "White City" management, the performance under canvas will run to but ten o'clock each evening in order that the park people can have a fling at the crowds the Bill troupe is expected to draw daily.

The stand opposite "White City" commences Saturday, and upon the termination of the four days' stay, the "educational entertainment" will immediately transfer itself inside Riverside.

NEW ACROBATIC FEAT.

The Four Londons, aerial act, promise that they will shortly have a sensational feat to show in their routine. At the practice quarters in Reading, Pa., they have successfully accomplished a "loop-the-loop," ending in a throw of the flyer to the opposite bearer, the flyer doing a "half-twister" in his course to the second catch.

In practice the acrobats have worked "in the ropes." They declare, however, that they will be in shape to perform the feat without mechanical protection against accident by fall. The trick has never been attempted before an audience, according to a member of the Londons.

TWENTY MEN DISCHARGED.

Pittsburg, July 8.

Last week, while the John Robinson Shows played Greenville, this State, about twenty men were discharged for drunkenness and incompetency. They had shortly before been taken on trial but fell down.

A dispute as to the amount due following the discharge nearly led to a riot, but through the local administrator of justice the show produced \$20 which liquidated the claims.

On Friday at Warren, a rough rider named McKenzie, with the circus, was accidentally shot in the side by a revolver in the wild west performance. McKenzie is in the Warren City Hospital. It is thought he will recover.

WAITING FOR INCREASE.

Chicago, July 8.

Ollie Webb Steward, of the Ringling Brothers' show is in Chicago, awaiting an expected addition to his family.

Jos. Hart is thinking of placing a "dog melodrama" with two or three real old-time acting dogs into vaudeville.

TROUBLE AT SUMMER CARNIVAL.

Buffalo, July 8.

Buffalo's summer carnival may continue for the summer. Early in its career it looked for a time as though it would come to a sudden and inglorious end. The Buffalo Exposition Co., went into the hands of a receiver, and many of the artists who took part in it will have to await the slow process of a receivership to get their money. They were paid in check for their last week's work, but the bank refused to honor the paper, there being no funds on deposit. Dare Devil Schreyer is handling the enterprise under the court's direction.

The Buffalo Exposition was promoted by one Robert Walter, the same who some time ago was concerned in a similar fiasco in Montreal. A number of artists at Buffalo had to borrow money to reach their next stands. P. W. Keller, of the Jessie Keller Bicycle Troupe was a double loser by the engagement. Beside receiving no money, the dressing room was entered and Mrs. Keller's handbag containing money and a quantity of jewelry stolen.

ALL CLOTHES IN DAMAGED CAR.

Chicago, July 8.

While the Cole Bros.' circus, carrying twenty-two cars back, and two in advance, was passing through Chicago last Sunday en route to Morris, Ill., a draw-head pulled out on one of the passenger coaches, necessitating the removal of the car to the shop. In the car were the outer clothing of all the artists, and when the circus arrived in Morris amid a down-pour of rain, everyone was unprotected against the dampness.

Although the business done by the circus in Morris on Monday was small, it was considered good in face of the storm.

"The lucky boys," who follow up the Cole Bros.' show, did not operate at Morris Monday afternoon, although the apparatus was set up. It seems from reports that in Grace Park the other easy money men who held similar privileges, entered an objection against the "con men" with the circus working in the town on their preserves. This "holler" called everything off for the day, but the rain would have kept real money from showing anyway.

Martin Downs, owner of the circus, is still ill. He is in a Toronto hospital now. Downs' son, James, is handling the circus during his father's enforced vacation.

ACROBAT HURT.

Newark, N. J., July 8.

Adolph Ringling, a hand balancer and aerial ring performer, said to be related to the Ringling Bros., and at one time connected with their circus, fell at Olympic Park Tuesday evening while doing his act on the open-air stage. It was said at the park later in the evening that he had sustained serious injuries.

Al. Von Tilzer arrived back in New York late this week. Jack Von Tilzer is due in about ten days. The brothers started out together and have toured the European continent.

TWO HOLIDAY SHOWS.

Jacksonville, Ind., July 8.

The Great Cosmopolitan Shows, No. 1 got in two big holiday performances, thanks to Independence Day falling on Sunday. Saturday the outfit announced a Fourth of July celebration in Bedford, Ind., at the close of the week stand. The same plan was followed at the opening here Monday.

Attractions with the company are "The Outlaw" show, Little Gus (midget horse), The Alps, Katzenjanmer Kastle, Aimee, Clark's Old Plantation, Peeler's Holy City and Passion Play and the Cooper Bros. railroad shows, now billed as "The Castle United Shows." Beside these are a score or more concessions, Dare Devil Myers, "gap rider," and Quincey, high diver.

J. R. Anderson is general manager of the enterprise, Harry S. Shields, general agent; L. L. Cole, secretary and treasurer; E. F. Ludlow, press agent; R. M. Peeler, railroad contractor.

NORRIS-ROWE WRECK.

Chicago, July 8.

It is reported that the Norris-Rowe circus was in a wreck on Sunday last, with two or three people injured.

No definite particulars have been received. The accident occurred in the northwest somewhere, probably in one of the Dakotas.

FREE LICENSE AND GROUNDS.

Iowa City, Ia., July 8.

This city has given free license and grounds to the Barnum-Bailey Circus, billed to appear July 23. The reason for the liberality may have been the opposition of the Cole Brothers' here, although the exact cause of the giveaway is unknown.

"BIG SHOW" BACK IN U. S.

The Barnum-Bailey Circus returned to American soil late last week after a trip through Canada. On Dominion Day at Winnipeg the largest crowd ever assembled under the top was registered, with prices advanced to \$1 for general admission, and \$1.25 and \$1.50 for the reserved seats.

It is reported about the show that the route will lead back into Canada in September, the show playing Toronto and other stands. The Canadian tour is said to have turned out satisfactorily. On the way to Winnipeg only one performance (mutinee) was given at Tamah, Little Falls and Devil's Lake.

Winnipeg, July 8.

The town is still "sore" over the Barnum-Bailey Circus which played here Dominion Day.

A local law forbids circuses appearing within ten days of an exposition. The circus agents persuaded the authorities to issue a license nevertheless, and the "Big Show" came in on the holiday, July 1.

It looked so good to the tented management that prices were "boosted," and at that, the show had a turnaway.

The newspapers went into hysterics over the affair, especially since the authorities were "conned" for the permit, and now it is advocated that a strict ordinance be passed to control the prices of all entertainments under canvas to be given here in the future.

AMERICAN.

The American put on a corking good show this week. The "goodness" commenced early and stayed late. Not the least attraction about the bill are the new acts, and they all went over in a greater or less degree.

Besides "Consul, The Great," the feature is Rosario Guerrero, who returns in the same pantomimic dancing sketch, "The Rose and the Dagger." There are any number of people who could never see Guerrero, especially in her dancing, and to return with the same piece so well known did not help her any with these. Her assistant, L. Paglieri, doesn't class with Philippe Faure, who played with Guerrero before.

The bill shifted about somewhat after the matinee. Daphne Pollard, the little Australian miss, who followed "Consul" at the matinee, preceded him at the night show. Someone is making a mistake with Daphne. It's the same error fallen into when she first appeared in vaudeville at the Fifth Avenue some months ago. The girl has possibilities. What she requires mostly is someone who can bring them to the fore. She is a wonderful "kid" impersonator, and might cling to that line alone, taking different characters. Her opening song is altogether too "straight," and the "Dutch" number to close is and has been done to a brown. As the "kid" and "coaster boy," Daphne struck her gait, but she will never reach where she wants to go until intelligent direction is given her efforts.

Morton Sharpe and his "Dancing Belles" remains of the former "Sharpe Brothers and their 'Dusky Belles.'" Five girls are in the act. It is not running long, having the same drops, general setting, and may-haps, the same girls. There could be more action by way of more lively dancing, both by the principals and chorus. Now the dependence is on the singing, a semi-imitation of Eddie Leonard at times. Sharpe's dancing also suggests Leonard. The act passed fairly, but will have to be strengthened up. It was in a very hard position, closing a long and good show.

An illusionist and magician, Roland Travers, looks like a comer. He is doing but eight minutes now. With a couple of more illusions, and no talk at all, Travers ought to be heard from.

The Sisters De Faye returned, dressed more becomingly than ever, and did very well with their dancing musical act, the music by mandolins and guitars standing out the brighter. Other than that the girls are looking ever so much better, the act has not changed, but it passed easily.

There's a first-class chance for Billy K. Wells as a Hebrew monologist if he will rid himself of the impression people are crazy nowadays to hear parodies, especially on "Are You Sincere?" which he sang last season in burlesque. A parodied medleyed story at the finish could have opened the act much better, for Wells should have stopped with the talk. In that he has something, and well delivered. It is political, with mispronunciation often a laugh maker. Wells can stick in vaudeville if he wants to, and if he wants to, he had better extend his talk, chopping it up with a couple of parodies on the latest songs. The dialog is different from that he formerly used, so why are not the parodies?

The new colored act of Will Marion Cook's, taken from a finale of "Bandanna Land," together with some members of that show, held over for a second week, scoring again with the singing, although Tom Fletcher with his "I'm Going to Exit" is missing. Abbie Mitchell, the prima donna of the organization, might help her appearance at the opening if she avoided a lunched-up appearance given by the costume worn, which suggests that she is underdressed. Her opening song of a "Rose" scored largely, and a couple of little dancing girls clinched the finish.

Octave Caillouette, Roland Travers, Cameron and Gaylord and Franz Meisel are also under New Acts. Minna K. Hurst "pulled" her "ill. songs," as usual. It's a lovely act when the slides are good, but should follow the pictures with or without. *Sime.*

FIFTH AVENUE.

A surprisingly large house attended the matinee at the Fifth Avenue on the New York-deserted holiday last Monday. There seemed to be more people in the theatre than were left in New York after the Saturday and Sunday showing on Broadway, where a dog looked like a crowd.

The feature of the program is Dazie (New Acts), and she sent the stock of the show far up in a late position, following John J. McCluskey (New Acts), a single singer who thinks well of "The Holy City" to finish his act with.

Besides the new acts were a couple of "returns," Emma Francis reappearing from a long European trip with her Arabs. Emma is dressing according to the European continental custom, wearing first a green soubret costume, followed by a pretty white suit of short pantaloons for her aerobic work. Opening with a song designed to delude the house into the belief that Emma can sing, the dancing and acrobatics followed, the small Arabs bringing home the money with their twists and turns, although Miss Francis in a regular hard shoe dance towards the finish did her share. The act looks good from the front, and earned the welcome always given it when here before.

Howard and Lawrence form the new combination replacing Howard and Bland. Ellie Lawrence is Bert Howard's new partner, and Miss Lawrence is doing a nice bit of character work, in addition to her neat dancing. It is a "bare stage" act. The crew strips the stage in view of the audience, giving a neat start, but enough is not made of the "bare stage" opportunities. Howard plays the manager, and the piano, doing several imitations, one among them being of a music box, ever old and ever new, apparently.

Van Cleve, Denton and "Pete," the latter a mule (and the best looking one before the public) closed the program, as a comedy act. Van Cleve works in black-face, with Dora Denton as a sort of ring mistress. The number would especially amuse the youngsters, and it did those who attended on the holiday.

The opening turn was Montrell (New Acts), a foreign juggler, programed as "Europe's Greatest Bicycle Rider," It seems a pity almost that the Fifth Avenue should book acts before finding out the specialty. Wynn and Lee (New Acts) also appeared. *Sime.*

NEW BRIGHTON THEATRE.

There was just a suspicion of slowness in the early half of the New Brighton's holiday bill. Part of this was due to the presence in "No. 2" of the Sisters Dolly, an English "sister" act (New Acts). The Great Wilson, a single comedy bicyclist, had opened in good shape. When the girls appeared the audience should have been in good mood to receive them, but they showed enthusiasm only at the finish of the act. "Swat Milligan" followed in "No. 3," and after filling in a laughing fifteen minutes just failed to clinch a popular success, owing to the sketch's weak finish.

Since the Boseman Bulger baseball travesty made its start some weeks ago, several minor changes have been made. The boy "fan" now appears in an A. D. T. uniform, and three small boy supers have been added. Monday afternoon the principals were rather rough, appearing several times to be at a loss for their lines. All except little Viena Bolton, the delightful girl "fan," who held up the whole proceedings. "Swat" himself in a theatre where they print a regular program stands revealed as Frank Stone. He now has a line or two to speak in addition to moving his impressive bulk across the stage. The lack of a strong finish spoiled what should have been a big laughing hit.

The Great Wilson has several good ideas, one of the best being a change from tramp make-up to "straight" while circling the stage on a monocycle. He has remarkable control of the single wheel, and maintains a smooth, certain balance while doing spins. Altogether he is one of the best single riders that has shown about the city. A couple of good comedy tricks would strengthen the routine a great deal.

The Empire Comedy Four really started the show. They had the "No. 4" spots and were a laughing riot. Since the last appearance in this neighborhood the quartet have roughened up their clowning to no good purpose. Worst of all, they have reduced the really funny business between the German comedian and the "cissy," always the most laughable part of their nonsense. Their songs are up to date, one of the newest of the popular selections being in the repertoire.

Dave Genaro and Ray Bailey closed the first half, holding the show up nicely to the gait started by the singing four.

Veronica and Hurl-Falls opened the second half, a position rather later than that to which they have been accustomed to occupying. Their recognition as a standard act comes as a just reward. The act has the merit of developing a distinctly novel routing in a class of act which is pretty well worked out. Since their last showing they have made an improvement on their finish trick, a back somersault from a chair placed on a high pedestal. Formerly only one of the men did the drop, now both do it in rapid succession, making a highly effective finale to a fast knockabout routine.

Hoey and Lee were next to closing with a series of new parodies and the old talk. The Romany Opera Co. (New Acts) closed the show and easily made up in the final accounting for whatever the early part had lacked. *Rush.*

John P. Rogers, basso, has signed for the Colan and Harris Minstrels next season.

BRIGHTON BEACH MUSIC HALL.

A good average of new faces and a straightaway specialty program make for real entertainment at the old Music Hall this week. It is likely that Eva Taylor and Co. in "Chums" would have done rather better in an earlier spot. Second from closing is no sinecure for a talking farce, particularly when it is called upon to follow a whole evening of fast, entertaining specialty material. It is hard to see, however, how the program could have been laid out to give them a better location.

Work and Ower started the proceedings with their swift, laughable knockabout acrobatic turn, than which there is no better in the vaudevilles. The pair have made one valuable innovation, that of giving an entire comedy acrobatic act in "one." The acrobatic pair who can evolve an interesting routine in this restricted space do a service to any show.

Lockwood and McCarthy (New Acts) followed, with The Great Lester in "No. 3" place, the early position speaking volumes for the value of the show. When a Broadway attraction plays in an inconspicuous spot on a suburban bill, the audience has every reason to believe that a heavy show is scheduled to follow. In this case the presumption came true.

Bert Kalmar and Jessie Brown held the place before intermission. The pair deliver a novel, interesting dancing and singing routine without recourse to the popular craze for "Apache" or "Salome" numbers, a big, bright mark for a turn offering that sort of entertainment. These five numbers packed the twenty minutes they occupy the audience's attention, all of them snappy and novel.

Radford and Winchester opened the second half, an important place for an offering of the sort. They justified the judgment which had placed them there. The two are particularly successful in getting over the comedy of their routine, a particular in which many similar turns slip up. The apple throwing to the comedian who makes catches on a fork held in his mouth is far from a novelty, but the Brighton Beach crowd seemed to find it interesting. Certainly they gave every indication of being entertained. The "straight" man has half a dozen clean, well-handled juggling feats that have not been observed before, and earned not a little applause on his own account, a reward which does not commonly fall to the lot of a straight juggler in a comedy arrangement.

Eva Taylor and her players did exceedingly well, considering the handicap of playing late in a fast laughing show. "Chums" is a well-constructed farce, with just a touch of the French flavor. The suggestion of spice gives it the right snap, and capable playing puts it over in splendid shape. "Chums" is a distinct advance over the old, rough, farcical sketch.

Eva Tanguay was the headliner, and the loud noise of the week. She has one new song. It is called "It makes no odds to me," or words to that effect. Coming at the finish, and just before the cyclonic comedienne hands out "I Don't Care" for an encore, it does occur as being rather an over-play of the careless thing.

Jack Artois Duo, the Atois Bros., with a new straight acrobat playing in the act, closed the show. The new member does not alter the effect. *Rush.*

VARIETY ARTISTS' ROUTES FOR WEEK JULY 12

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JULY 11 to JULY 18, inclusive, dependent upon the opening and closing dates of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A
A B C D Girls 329 W 26 N Y
Abbas II & R 779 State Bridgeport
Abdallah Bros Throes 1235 Golden Gate Frisco
Adair Art 601 S 8th St. Oak Pt Ill
Adams Edward B 418 Strand London
Adams & Kirk 1553 Broadway N Y
Adams Billy 746 Shawmut Boston
Ader Trio 2238 N 3 Phila
Adelya Box 249 Champaign Ill
Adler Flo 464 Cleveland Chicago
Ahearns The 290 4th St. New York
Aiken Bros Aldrome Mt Carmel Ill
Albani 1416 Broadway N Y
Albense & La Brant 212 E 25 N Y
Alburtus & Millar Palace Bradford Eng
Aldrich Blanche 142 Clayton Athens
Alexandra & Berlie 418 Lane London
Alexis & Schall 327 E 25 N Y
Allen Chas H 481 S Morgan Chicago
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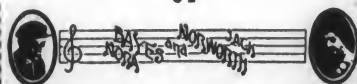
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Coy Gilda Mae (C)
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CHICAGO

By FRANK WIEBER.

VARIETY'S Chicago Office,
Chicago Opera House Block.

AMERICAN (William Morris, mgr.; agent, direct).—Two special performances were given Monday on account of Fourth of July. The house was packed at both performances. Most of the acts of the preceding week were held over. Among the newcomers for the single day were Gueaux and Gueaux, trick jugglers; Muriel Window, a young girl with a good voice and songs that were unsung. Jos. K. Watson replaced Edward Dredmond, who was announced and did not appear. Hink also appeared and water the hit of the show. Colby and May, Rice and Trevoist, Maude Hall and Carlton May were the others.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—Pleasing and entertaining bill, headed by Louise Dresser, who makes her first appearance as top notcher in a vaudeville bill. She has full stage and piano accompanist. Her songs, six in number, are not of the catchy sort, with the exception of the last, which was liked. The act lacks animation. It is too quiet for a single singing effort. George Auger, "Ju Jack and the Giant Killer," is also new here. The only asset in the act is the gigantic figure of Auger. Carson and Willard scored a real hit with their tangled talk. The Bootblack Quartet harmonize well and were liked throughout, even their comedy, a rarity for quartets. Joe Keno and Agnes Lynn brought to view an excellent singing and dancing number, which received considerable applause. Goldsmith and Hoppe have added new material since last seen, and had no difficulty in meriting the place they held. Rossi and Paulo have not changed their skill. One or two songs have been added to the list. The Two Virgins gave expert sharpshooting, and Van Hove proved a skillful vol. manipulator. Anna Belmont and Const-MacFarlane Co. also appeared.

SAN FRANCISCO

By JOHN J. O'CONNOR.

VARIETY'S Western Office,
2061 Sutter Street.

ORPHEUM (Marlin Beck, gen. mgr.; agent, direct).—Week 27: Of the newcomers this week Liddle Cliff, the little English comedian and dancer, is most favorably received. His eccentric dance acted him seven bows, and finally after an encore, a speech and a few more bows he succeeded in getting away. Another well-liked offering was that of Ollie Young and Brothers. The boys went through the routine without a miss, the work with the diabolos bringing the most applause, although the hoop rolling in itself could have landed the act a winner. Max Witt's "Singing Golems" sang some well selected numbers from Erbi's Isle. The girl who sings "The Last Rose of Summer" is two-thirds of the act, and she was mostly responsible for the reception. "The Eight Original Madcaps" would go on and better if they kept quiet while working. Two or three of the "Madcaps" screamed throughout their performance and put the "Jinks" on whatever applause they might have received. The girls are quite blunder and work well together, but do nothing whatever to warrant their screaming. The bolshovers are "The Futurists" Whinner, Clark and Benjamin James. Thornton and the Canille Trio, the latter two repeating their success of last week.

NATIONAL (Sid Gramann, mgr.; agent, S. C. W. Roemer). There was more comedy around the front of the National last week, where the principal subject of conversation is "Doc" Gramann's chance of being elected Mayor, than is being offered from the stage to the people who pay to hear it. Too many musical acts will never make a good vaudeville show, and that is why the National show last week was a dead one. The Makarenko Troupe of Russian Singers and Dancers headline with a beautifully continued act. The act was a big applause winner. Second honors go to Petroff without a struggle. Petroff is a violinist, and without a doubt stands second to

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none in his line of work that have appeared in this part of the country. He proved a big hit. It looked good to see a real bicycle turn without a tramp comedian. The Torleys performed some difficult stunts on the "bikes" and easily made good. Mann and Frank in a travesty called "From the Sublime to the Bileious," helped brighten up a very tiresome performance with the nearest approach to comedy made by any act on the bill. Irene Franklin contributed more music with her cornet, but following three musical acts had a hard bill to climb. The Faust Brothers had a selection on musical bells which pulled them over, and they finished safely. Clara Thropp went immense until she attempted an imitation of Eva Tanguay singing "I Don't Care." It is very doubtful if Miss Thropp ever witnessed Miss Tanguay's performance.

WIGWAM (Sam Harris, mgr.; agent, S. C. and W. S., joint).—Every act on the bill at the Mission house came under the rating of "very good." Weston, Young and Co. stood out with applause and laughs. Toma Hanlon's recitation continues to bring home the applause and she finished one of the evening's hits. One thing to her credit as a male impersonator, is that she makes good without the aid of a cigarette. Nadje, "the queen of equivoque," is a finished acrobat and was well received. Martynne, in a series of mirror dances finished strong. Kessler and Dunn are two very good dancers and were well received. Selbert and Lindley, in "Her Own Mother," are making them laugh with a good, clean comedy act. Scott and Whaley, colored, also.

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S.; O. S. Burns).—The eternal question still exists: "Will they ever send a real good show to the Empire?" While many of the acts appearing here lately are passable individually, collectively the goodness disappears and then they blame it on the house. The Empire has no "hoodoo." Put a good show together at the Empire and it will draw. Sunday performances are shown to packed houses, but the public won't come to a bad show at the Empire when they can see a good one for the same price at an opposition house. The feature act last week was Bonner, an educated

horse. Bonner performs some wonderful tricks for a horse, and his master manages to leave the audience in doubt as to how he gives the cues. Borden, Zeno and the Hayden Brothers are a quartet of good dancers and fair musicians. They make an attempt at comedy, however, that proves they are not comedians. The Great La Roy is billed as a female impersonator. He looks and talks too masculine to deceive anyone and finished weak. Robert Bertram and Co. presented "The Story of the Rose." The little comedienne in the piece is very clever, but Mr. Bertram has a dramatic air about him that doesn't seem to go with his part. The act did not receive a fair showing at the Empire. It may possibly develop into a first class offering. Richards Brothers opened with a comedy acrobatic act.

NOTES.—Phil Frease, formerly connected with Cleaver and Barbee, will join the Bert Levey staff next week making his headquarters in the San Francisco office.—The Union-Depot will be erected directly across the street from the Valencia Theatre, and if Morris locates here, as rumor has it, he will have a location second to none.—Sidney Amber, an ambitious office boy in one of the local agencies, is carrying an amateur book agency in connection with his regular work, and at present is supplying future stars to about ten local houses. The local managers pay amateurs from three to five dollars a turn, and Sidney realizes enough to pay for his trouble.—Dorothy Raymond has left the company at Fisher's while Maude Rockwell has joined the list of principals at that house.—J. Fanst, of the Faust Brothers, left town for the mountains for a few weeks. Mr. Faust is having trouble with his eyes, and came near total blindness. Finally the doctors ordered him to take a much needed rest.—Jack Donnelly, of the Bert Levey office, left for Reading with a crowd of forty people to supervise the Fourth of July celebration held there.—Jack Root, ex-pugilist and at present manager and proprietor of two vaudeville theatres in the middle west, arrived in town and will remain over for the Papke-Ketchel fight.—Toma Hanlon has received contracts for the Inter State Circuit, and will return east over that time.—D. J. Grauman, whose ambition is to have his signature on all the city bonds after next election, is preparing for a strenuous campaign, and has ordered a number of six sheets and other printed matter.—The White Hats bouffon, who came every Thursday at the Alert, of Fillmore Street, owned by Walter Talbot, a former member of the order. A crab supper is the feature of the meeting, and it seldom breaks up before the milkman opens the sunlight show.

DENVER

By HARRY K. BEAUMONT.
Office, Crystal Theatre Building.

CRYSTAL (Wm. A. Weston, gen. mgr.; agent, W. S.).—Week 28: Mr. and Mrs. E. H. Lucas, in "Scenes from Dickens," head and were accorded a hearty reception. The work of both is a revelation to vaudeville audiences. "The Slave Maude," played a return and was just as big a scream; Rafael and Gibson, went nicely; Mons. Noe Lavigne, dramatic haritone, beautiful voice, but selections not suited to vaudeville; the St. Pierre Bros., acrobats, scored heavily in the opening position; the Two Johnsons, singers and dancers and comedians, went big. Business fair.

TUILERIES (Chas. Jacobs, mgr.).—"Georgia Minstrels," colored, proving good draw. CURTIS (Polton & Smutzer, mgrs.).—Williams, Thompson Cross and Co., in "The Doodle Bug," are putting up one of the best light offerings ever presented here. Fat Thompson, in a blackface role, had the comedy end all to himself. An excellent bit of business between Thompson as a "Stuttering Boy," and Will Cross, as a "Hare-Lipped Boy," was screamingly funny. Twenty pretty girls, all good singers and dancers, carried the numbers through in fine style. Mabel Darragh had the soubrette role and led a couple of numbers excellently. Dee Loretta, a stunning brunet, with a magnificent physique and a good voice, held down the principal boy part. Jack Williams and Carl Copeland, in straight parts were noticeable for their swift work. Taken altogether, the entire performance was excellent. The Hollingsworth Twins scored big in the olio, as did Williams, Thompson and Copeland with their familiar but excellent version of "The Three O'Clock Train." Business fair.

NOTES.—The hottest weather Denver has had in ten years is on us now, and the downtown theatres are suffering accordingly. The parks are doing the best business they have done in years.—Cal Stewart is just finishing 16 weeks on the S.-C. time, and will return to the Coast to play a ten-weeks contract for the Pantages tour.—West and Mack have dissolved partnership and Mack is now doing a "single" over the W. S. time.

BOSTON

By ERNEST L. WAITT.
VARIETY Office, 69 Summer St.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—"Our Boys in Blue," ideal July 4 week head-

line act, going great; Vinie Daly, dancing, big success; John P. Wade, negro sketch, excellent; Haines and Vidocz, real fun well done; La Triak, human doll, fair; Silbon's Circus, great for the youngsters; Lillian Shaw, Geo. B. Reno and Co., Brown and Ayer, Baxter and Southwick, complete bill.

AUSTIN & STONE'S (Stone & Shaw, props; agent, direct).—Neapolitan Troubadours, Young Sharkey, Sculptor Dugan, Earl on the bars, Donaldson, eccentric; Eugene Sweet, Mitchell and Crane.

NEW PALACE (I. H. Mosher, mgr.; agent, direct).—De Blaker's Dogs and Monks, Wate Sisters, singers; Montgomery and Healey Sisters, dancers; Joe Carey, Esther Ray and Caryle Monroe.

GLOBE (R. P. Jeanette, mgr.; agent, direct).—Nasroff Russian Trio, Turner Bros., comedy acrobats; Batus Brown, colored dancer; Madison and Burke, good novelty act.

MEDFORD BOULEVARD (W. J. Gorman, mgr.; agent, direct).—Ronn-Francis Co., fine comedy turn; Menekel, Thibault, picture ballads; Lytell and Chaplain, comedy sketch; Ines Lawson, cornet; the Montgomerys, farce.

LEXINGTON PARK.—Force and Williams, Dolly Burd's Dogs, Miller and Russell, Val Veno and Lemore, Senor Sontaine, basso.

NORUMBEGA PARK.—Lamberti, musical wonder, feature, and deserves it; Hickey and Nelson, s. and d.; Brown and Wilmut, Murphy and Francis, Loretta and Latina, pantomimists.

PARAGON PARK (agent, Bliss Amusement Co., Boston).—Bigney, high diver, chief outdoor feature.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—The Boston Fadettes, forty pieces, under the direction of Caroline B. Nichols, began the new tour here this week, giving a one-hour "pop" concert previous to the opening of the regular show. Miss Nichols arranged a program which appealed to music lovers generally, and the concert was very enjoyable. Leo Donnelly, the local contribution to the monolog field, followed, and used the position as an introductory to his act. This is Donnelly's first appearance here since he "broke in," and he scored strongly with his stories, all but two of which were different from those he used previously. Kipling's "Gunga Din" was recited, which allowed him to finish

with a warm round of applause. Donnelly has improved and is advancing. One of the principal hits of the bill was the Ade sketch, "The Mayor and the Manicure," by Edwin Holt and Co. This is an excellent vehicle, and the clever handling of the present well-balanced cast shows it to its best advantage. Ralph C. Hers strengthened the firm impression made on his former visit with his classic character impersonations. The treatment given each shows marked ability in a varied line and furnished very likeable entertainment. Natalie and Aurie Dagwell won their way into favor on their first visit with their "Historical Bear Cycle." Both have excellent voices which blend harmoniously. Rosa Crouch and George Welch put over a snappy bit of acrobatic dancing which pleased. Swan and Bamard secured a liberal share of recognition with their comedy turn and the Six Dankmar-Schillers put an excellent finish to a generally pleasing show.

LUBIN'S PALACE (Isador Schwartz, mgr.; agent, William Morris).—The New York Comedy Four justified being held over from last week by again carrying away the principal bit of the bill. The boys have the making of a first-rate singing turn. Attention is needed in the talk by the straight man. The Laurie Sisters were close up to the front with a "kid" singing and dancing turn, the latter portion being only a slight help. Roscoe and Butter would have been figured in with the other leaders had they refrained from singing. Both are good musicians on more than one instrument, and should develop their act along this line. Lucille Savoy was well liked in a singing specialty. She has a voice of good quality, but it appeared to weaken in the closing number when Miss Savoy displays a well-rounded figure in tights and poses for the picture album. Miss Savoy needs a better song for the soubret number, and should save her voice while posing. Welso and Serano showed some good hand balancing feats, more than one new. The act needs some polish and improved dressing. Powder and Chapman did nicely with singing and dancing. They can do the best work with songs and should give this portion of their act some attention. The little dancing used makes a nice filler. Charles B. Cook and Co. were replaced on Tuesday by Eon, a banjoist who passed nicely, and Lillian Wood received her weekly share with the ill songs. The moving pictures averaged well.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—It was necessary to pick the good spots and shuffle in the bad ones to secure a fair average for this week's show. The single turns did a lot toward bringing the bill up to within

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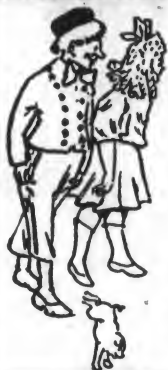
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striking distance of the usual at this house. May Craney, the only single woman turn on the bill, was one of the leaders. Miss Craney's boat was her way of getting her songs over, and she did well with each number. Harvey Brooks scored one of the strongest points with a mixture of talk and songs which he handled in first rate style. His parodies taking well, Peter McCloud added some eccentric dancing to his singing, the combination getting him through in good shape. Sartoro and Mario offered some singing and sketching as their portion. They also tried some talk which amounted to little. The woman tore designs in paper while singing. She suffered with a cough which handicapped her somewhat, but the act was well liked. Marty offered some familiar juggling tricks. He has a comedy make-up but does not waste much time trying for this end. The juggling was fair. Moran and Moran mixed in a lot of poor "gags" with a song or two, but did not start anything until near the close, when a bit of stepping helped them. The woman needs to tone down her voice to secure results, and both should try to improve on the material at the opening of their act. An old comedy skit served for Francis and Cross and some of the situations just about saved it. Both greatly expected, the woman principally being at fault. John O'Brien added his usual weekly share with songs, and the pictures were up to the average.

HIPPODROME.—Another attractive bill was offered this week with three big "circus" acts featured. Frank's Wild West with Princess Wenona performing feats of sharpshooting, proved one of the big hits. Mamie Francis' diving horses were also a chief number. The horses leap from a tower into a miniature lake. Mile. Sommerville and her dancing horse contributed another feature which won marked favor. In the vaudeville portion of the bill were included Three Stewarts, musical act; Elmhurst and Gregnore, Moa and Goodrich. It is reported that more than 50,000 persons visited the show last week, seven performances being given.

PARK. (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Harris and Van, Meyers and Harrison, Jim Dicks, Gehlan and Spencer, m. p.

GRAND OPERA HOUSE. (Geo. Metzel, mgr.; agent, M. W. Taylor).—Rex's Comedy Circus, Omega, wirewalker; Kessely's European marionettes; Alceon Trio, Soles Quintet, m. p.

THIRD MILLER & KAUFMAN. (mgr.; agent, M. W. Taylor).—Grottesque Randolphs, Do Bala and Co., Steiner-Thomas Trio, Four Lubins, m. p.

NOTES.—Joe Mitchell, Billy Hart and Tommy Grady, who are at Carlsbad, are collecting a lot of comedy material which should be useful to them for next season, according to latest reports received here. Mitchell is taking the water cure and reports progress, while Hart is writing dialog to fit some of the facial and costume make-ups he has discovered there. Grady is selecting various brands of whiskers for the "Seven Hoboes." Will Smythe and Marie Hartman have signed with "Boo Tom's" next season. They are doing a new act in vaudeville at present. Manager Harry T. Jordan of Keith's is spending his vacation in the Maine woods.

ST. LOUIS

By FRANK E. AMFINGER.

DELMAR GARDEN. (Dan S. Fischell, mgr.).—De Wolf Hopper opened a two-weeks' engagement in "Wang." Old as it is, the once big score of "Wang" proved money enough for many individual hits besides the home run made by Hopper. Of course, he couldn't have won out without "Casey at the Bat." De Wolfe's perennial pinch-hitter, Dorothy Webb is the Prince and revives memories of Marguerite Clark and Della Fox. Ann Tasker, Carl Haydn and others are happily placed.

WEST END HEIGHTS. (Oppenheimer Bros., mgrs.).—St. Louis had a mere forlorn of Morris vaudeville when Jessie Russell and Co. went on at the Heights in a spectacular grotto dance with some novel lighting effects. Others are Keogh and Francis in "The Ward Heeler"; The Dancin' Dolls, Francis Lillian Herlein, and Rice and Cady.

FOREST PARK HIGHLANDS. (J. D. Tippet, mgr.).—Willie Weston, comedian; Flanagan and Edwards, in "On the Beach"; The Four Sisters, dancers; Schaar-Wheeler Trio, cyclists; Three Bohemians and Ella Scheffer, the soloist, with Cavallo's Band are attracting crowds almost as large as last week's.

MANNION'S. (Mannion Bros., mgrs.).—Wilson Brothers, German comedians; Billy Barry, Jr., and his wife, in a sketch; Esmeralda, xylophonist; Leunet, an acrobat, and m. p. make up the bill for the week of the Fourth.

NOTES.—Toby Craig, who in private life was Edna Springer, once Miss Clancy, the tough girl, in "The Belle of New York," and who while playing in Delmar Garden a few years ago eloped with George Nelson Cuming of St. Louis and retired from the stage, has been divorced and remarried according to advices from Dallas, Tex. Last week, after a few days of single estate, she became the bride of James O'Connell Lively, a Dallas merchant.—Elaborate planned nickelodeons and small uptown theatre plans are in season, and thick as mushrooms.—One of the Freund Syndicate houses on the South Side last week was leased to Bottanella & Farris, though the building is still a blue print.—The Grand Avenue Hotel is to be replaced by a \$200,000 house, it is said, and a lot is being cleared a half block east on Olive Street for a \$50,000 house, 1,000 capacity.—A "casino" is proposed at Taylor and Delmar Boulevard.

AUSTRALIA

By MARTIN C. BRENNAN.

Sydney, May 22.

TIVOLI.—Chung Ling Soo finished her last night and to all the hold a great number of new people were introduced. The majority were English importations, foremost among them being Florence and Lillian, who offered a refined musical act to much applause. Dale and O'Malley, cross-talkers and singers, dispose of much antique business in a queer setting; the disguise helps the act over nicely. Claude Curlette, a mimetic comedienne, did fairly well, and Jay Ryan, operatic vocalist, proved a hit. Klier's Dogs and Monkeys are clever, but the act requires a direct routine to score well. The Kellys include Jack, who professes to be a brother to the famous bushranger, Ned Kelly, who finished his act on the tightrope some 25 years ago. The notoriety, however, does not boost the act, which is rather slow, though Jack is a remarkable stock whip manipulator. Holdovers are Eva Lee and Plecaninches, Irving Sayles, George Lorrie, Maxwell and Roberts, and Graham and Dent, who are very successful in a new sketch entitled "A Bachelor's Dream."

NATIONAL AMPHITHEATRE.—The Bernards, juvenile acrobats, with Whiskey, a remarkable dog, are the top-liners; Dalney and Dare, acrobatic comedians; Stross and Becker, Jack Kearns, Cos. Moren, Nellie Brady, Melrose and Meugies and the Miramas.

STANDARD.—Harry Clay's crowd comprises Jack Russell, a fine character comedian; Rickards and Smith, dancers; Bruce Drysdale, John Hailston, Olga Pennington, Beryl Lawrence and the Martin Sisters.

Eliz and Baker report good business from Newcastle.

TIVOLI.—Chiquetvill returned from New Zealand yesterday and opened to good business. Holdovers are Dale and O'Malley, who are going very big; Florence and Lillian, instrumentalists, great; Claude Curlette, G. W. Hunter and Madame Desiree, Graham and Dent, Guest and Newlyn and Irving Sayles.

NATIONAL AMPHITHEATRE.—The Bernards, decided hit. Also here are Jack and Y. Kearns, Jack West, Olga Montez, Bobb Brothers, The Tylers, Rowell Sisters and others.

STANDARD.—Clay is serving up Melrose and Meugies, patter comedians and dancers, as the headliners; they are clever. Jack Russell, character comedian, big success, as is Andy Roberts, a clever comedian. Here also are Leslie Shipp, Maxwell and Roberts, Len Courtney, Beryl Lawrence, Dalney Olga Pennington and John Hailston.

KING'S HALL. (Newcastle).—This house has gone over to pictures.

OPERA HOUSE. (Melbourne).—Three Sisters Sprightly, English singers and dancers, with a big reputation, upheld it. R. H. Douglas, monologist, exceedingly clever; Tom Woodwell, comedian, good. Holdovers: The Elliotts, Maud Fanning, Three Laurels, Olive Sinclair, Art Slavin, George Deau and many more.

ALBERT. (Melbourne).—Prof. Godfrey's Automata, Victor the Great, Doris Thindall, Carlton and Sutton, Walter Whyte, Joe Cowan, Dick Stead, m. p.

THEATRE ROYAL. (Brisbane).—Yeotha and Captain Grade, Sandy McGovern, Harry Rocks, Carden Wilson and several others. To follow are Lawson and Nason, Will Robby, Sid Russell and the Dancin' Bonnellies.

NOTES.—Harry Shlaw, a well-known comedian, recently playing the "Scarecrow" in "Jack and

Jill" is an inmate of St. Vincent's Hospital. He is suffering from a variety of disorders and is in a precarious condition.

Melbourne A. V. A. held its annual matinee last week, netting \$300 by it. Good organization resulted in liberal support being accorded by the various show people with the result that a fine program was submitted for approval. Compared with Sydney's feeble showing, the Southern committee are to be congratulated on their success.

Herbert Brennan, of the National Circuit, was quietly married to Ivy Nicholls last week. The bride is a clever little comedienne and worked the Brennan time with good results.

Sydney A. V. A. has amalgamated with the Sydney Trades and Labor Council, but whether this move will do the association much good is a mooted point.

The "Jack and Jill" pantomime is going strong and would last for several months longer, but other attractions are clamoring for a showing at this house (Her Majesty's). Walter Stanton, the "Giant Kooder," is a feature in the show.

Brough, a Canadian cartoonist and entertainer, has been drawing like a mustard plaster during the past two weeks. His performance is distinctly novel, amusing and instructive. The Tivoli (Adelaide) finding insufficient support accorded, closed down last Saturday. The opposition house (Empire) playing to popular prices, has been very successful since its opening, a fortnight ago.

An enterprising manager with more dollars than brains is taking out a Sydney company to exploit New Zealand. The show is one of the weakest ever put together, though there are two or three acts on the bill that may give the audience a run for their money.

Klier's Dogs and Monkeys, recently showing at the Sydney Tivoli, were working a distinct "blotch" feature as their closing number. A dog steals his master's luncheon and places a cat in a position that is decidedly unhealthy—for the feline. The dog then goes back to his collar (from which he had previously liberated himself) and the usual denouement follows. I cannot recall the American act that features this business, but you may be able to place it. (First shown by Goleman's Dogs in New York.)

The Driscoll Boys and the Ranger Girls are to take a show around Sydney, but I am afraid they are too late in the field.

Ted Holland, the Brisbane vaudeville entrepreneur, was in Sydney recently and by the courtesy of VARIETY'S representative, partook of a Chinese supper with Chung Ling Soo. In addition to Holland, several big music hall people partook of chop suey and other mysterious concoctions.

Walker and Sturm, a clever juggling act, may leave for the States next month.

Moses Aaron, a New York boy, who plays comedy with the Five St. Leons, sends regards to people in the Great Illus. The act, in conjunction with others, is now playing around the New South Wales country towns.

The Lenton Trio of hat balancers and jugglers, have dissolved partnership. The act is well known in America. Frank, one of the original brothers, will play with two male partners, while Bonnie and Ruby branch off on their own responsibility as the "Twining Teatros."

The Collins Girls left for China last week, sent out by Charles F. Jones, the representative here for one of the big houses over that way. The demand for sprightly "girl acts" in China and Manila is very insistent, but many of the girls are chary, as many onerous reports are rife.

The Fuller Proprietary (New Zealand) refuses to consider at present the revival of vaudeville for their houses. The picture boom shows no evidence of abatement and as the expense for this latter amusement is small in comparison, one can see wisdom in the firm's intentions. Edward Maas, treasurer of the Tivoli (Sydney), and son-in-law to Harry Rickards, cabled over to "dad" the arrival of another granddaughter last Friday. This is the second occasion on which Rickards has received a like cable.

ATLANTIC CITY, N. J.

YOUNG'S PIER. (agent, U. B. O.).—Allee Lloyd, riot; The McNaughtons, big; Howard and Howard, great; Walsh, Lynch and Co., in "Huckin's Run," second; De Haven and Sydney, dancers, hit; Christy and Willis, comedy juggling, very good; De Witte Jurns and Torture, very good.—CRITERION

GALLAWAY

PUCK'S COMIC ARTIST.

AT 5TH AVE. WEEK OF JULY 12

AL SUTHERLAND, Agent

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MISS TOMA HANLON played our house this week, and I must say her act has given better satisfaction to both myself and the public than any single male impersonator that ever appeared in our house. We consider the lady an artist, and in a class of top-liners.

Respectfully,

(Signed) D. J. GRAUMAN, President.

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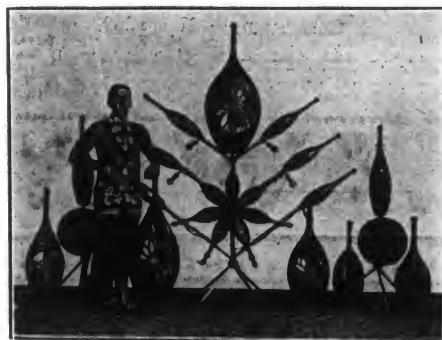
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CHICAGO, ILL., U. S. A.

(W. A. Barritt, mgr.; agent, Louis Wealey).—Thurston, third week; Grace Hazard, bit.—SAVOY (Harry Brown, mgr.; agent, Joe Wood).—Boe Barry, excellent; Bailey and Thur, musical act, good; Miller and Prinstein, musical, good; Great Deadend and Co., manager; George Barrow, comedian, well received.—HOLIDAY STREET (Chas. Rife, mgr.).—Vaudeville and m. p.—LUBIN'S TWIN (E. C. Earle, mgr.).—Vaudeville and m. p.—ELECTRIC PARK (Max Rosen, mgr.).—Hillery Beachley, aeronaut, and other open air attractions.—GWYN OAK PARK (John Faxon, mgr.).—George and Donnie Trent, in "The Chief and the Cop," good; Tanana and Faneau, comedy musical act; Joe Burke, imitations; A. K. Calders, pleased.—RIVERVIEW PARK (Michael Fitzsimmons, mgr.).—Baud concerts, vaudeville and m. p.—SUBURBAN PARK (August Fanneman, mgr.).—Eme Pierson, songs, good; Harry Mac, character comedian, good impression; Virginia King, songs, bit.—BAY SHORE (Duncan Rose, mgr.).—Arthur O. Holden, Boston Ladies' Orchestra.—FLOOD'S PARK (Jack Flood, mgr.).—Vaudeville and burlesque.—HERMANS (Jno. MacCaslin, mgr.).—Vaudeville and burlesque.

BALTIMORE

VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Sully Trio, comedy acrobats, very good; Rees Brothers, xylophone, pleased; Alice La Rue, soloist, good; Hoey and Walters, comedians, well received.—HOLIDAY STREET (Chas. Rife, mgr.).—Vaudeville and m. p.—LUBIN'S TWIN (E. C. Earle, mgr.).—Vaudeville and m. p.—ELECTRIC PARK (Max Rosen, mgr.).—Hillery Beachley, aeronaut, and other open air attractions.—GWYN OAK PARK (John Faxon, mgr.).—George and Donnie Trent, in "The Chief and the Cop," good; Tanana and Faneau, comedy musical act; Joe Burke, imitations; A. K. Calders, pleased.—RIVERVIEW PARK (Michael Fitzsimmons, mgr.).—Baud concerts, vaudeville and m. p.—SUBURBAN PARK (August Fanneman, mgr.).—Eme Pierson, songs, good; Harry Mac, character comedian, good impression; Virginia King, songs, bit.—BAY SHORE (Duncan Rose, mgr.).—Arthur O. Holden, Boston Ladies' Orchestra.—FLOOD'S PARK (Jack Flood, mgr.).—Vaudeville and burlesque.—HERMANS (Jno. MacCaslin, mgr.).—Vaudeville and burlesque.

BUFFALO, N. Y.

SEEA'S (M. Shea, mgr.; Monday rehearsal 10).—Emma Janvier, excellent; Alexander and Scott, good; Francine Olloms and Page, fine; Julius McVicker and Co., "A Couple of Cocktails," clever; the Three Mosher Brothers, did well; Horace Porter, pleased; the Hess Sisters, did nicely; Bert Leslie, in "The Society," good.—ACADEMY (E. J. Wilbur, mgr.).—Dancing Shows, Phil. Ery, Frederick and Kirkwood, Frank Lewis, Ward and Mack, Margaret King, Melvin's Animal Circus.—LAFAYETTE (Chas. M. Bagg, mgr.).—The Montague stock, good.—LUNA PARK (R. H. MacBrown, mgr.).—Five Marriotts, Leroy P. Laronton Uilta and Fane, good.—FORT ERIE BEACH.—Winnebago Indians, in Indian sports.—COMIQUE.—Green and Jolly, Caroline Davis, Rowland and Ram-mayo, pleased. DICKSON.

BUTTE, MONT.

MAJESTIC (C. N. Sutton, mgr.; agent, S. C.).—Week 26: Silvio Ernesto, clever; J. Ward Keene and Co., good; Emmet and Crane, pleasing playlet; Chas. Mack and Co., scored heavily.—EMPIRE (L. M. Quinn, mgr.; agent, W. S.).—Arrell Bros., acrobats, good; Johnny Hughes, clever; Edith Hauey, distinct bit; Lewitt, Ashmore and Co., fair. NOTES.—Hagenbeck-Wallace, June 24, best cir-

cus ever in Butte.—C. W. Parker Shows week 21, Eagle's carnival, big crowds, pleased.—Sells-Floto Shows 14.—Ringling Bros. Aug. 6.—Gentry Bros.' Shows 5-6. H. T. ASHLOCK.

CHARLESTON, S. C.

HAMPTON PARK AIRDOME (Chas. R. Mathews, mgr.).—Suburban Stock Co., in repertoire, with interpolated vaudeville. J. EHRLICH MESSERVY.

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HESTER PARK (I. M. Martin, mgr.; agent, William Morris).—Mile. Vanity, clever dancer; Young Brothers, acrobats, excellent; Douglas and Moscrop Sisters, bit; "Those Four Girls." CONEY ISLAND (George W. Englebreth, amusement director).—Rice's Animals, holdover; Four Le Moins, good; Odell and Kinley, bit of bill; Alvin and Kemley, acrobats; Cranberry and LaMon, vocalists, and Arthur Browning. LAGOON (W. W. Weaver, mgr.).—The Edward Hutchinson Musical Comedy Co. opened in "The Girl Untamed."

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.; agent, direct).—Towner Sisters, Margaret Coleman, Lena Monroe, Ida Cain, Max Bruno and m. p.; good bill.—HAPPY HOUR (Ira Vaudemark, mgr.; agent, direct).—Sing Fing Lee, Weston and Watson, Martin Milan, Bert Ferguson, m. p. and ill. songs.—GRAND (E. J. Todd, mgr.).—agents: Verbeck & Farrell, Oil City, Pa.).—Tyson and Montague, Geo. Springer, Frank Wilson, m. p. and ill. songs. J. M. BEERS.

ERIE, PA.

FOUR MILE PARK (H. T. Foster, mgr.; agent, U. B. O.).—Kreatore, musical, good; Coulter and Wilson, pleased; Helm Children, very good; Six Satandas, good.—WALDAMERE PARK (E. H. Surken, mgr.; agent, U. B. O.).—Will B. Wheeler, good; Ruby Raymond and Co., very good; John and May Burke, good; Helen Sewart, pleased; Doreno and Ladue, good. M. H. MIZENER.

EVANSVILLE, IND.

ORPHEUM (Chas. Sweeton, mgr.).—Heading is Baker and Cornella, Maxine Wells, imitations, much applause; Monte Wilkes, good; m. p. Car strike still on. OBERDORFER.

IOWA CITY, IA.

PEOPLE'S (Harry Smith, mgr.).—Discontinued vaudeville 28. Repertoire shows during the summer.—BIJOU.—Closed 19; m. p. only. J. J. M.

JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.; agent, U. B. O.).—Charlotte Townsend and Co., comedy sketch, went big; LaRose and Lagusta, wire, clever; Carlo's Animals, fine; Leeds and LeMar, burlesque sketch, good; James R. Waters, comedy, bit. L. T. BERLINER.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.).—Three Marvellous Melis, ring act, very favorably received; Lytell and Chaplin, amusement; Ines Lawson, cornetist, bit; The McDonalds, favorites; Dunn Francis Co., comedy sketch, liberally applauded; Menetekel, scored. T. C. KENNEY.

MILFORD, MASS.

LAKE NIPMUC (Dan J. Sprague, mgr.).—Guy Bartlett and Co., excellent; Geo. B. Alexander, fine; Roattino and Stevens, excellent; Marcellis, clever; Sadie Rogers, fine.

CHAS. E. LACKEY.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.; agent, W. V. A.).—The La Salle Stock Co., in "The Golden Girl." First performance of musical comedy in this vaudeville theatre. Beautiful production, crowded houses.—CRYSTAL (F. B. Winters, mgr.).—Deary and Enals, in "A Wife's Mistake," clever playlet; Armstrong Twins, good; West and Gerard, operatic; Hines-Kimball Trio, clever acrobatics; Frank Pietrich, ill. songs. HERBERT MORTON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun).—Donna Sol and Co., Frank Gray, ill. songs, good; Al. Massey and Ella Kramer, took well; Billy A. Falls, comedian, bit; Prof. Dubec's animals, pleased. GEO. FIFER.

MUSKOGEE, OKLA.

LYRIC (C. L. Carrell, mgr.; agent, C. E. Hodkins).—Frank Milton and De Long Sisters, bit; Louise Powers, good; Geo. Pierson (local), ill. song; Mark and Bertha Monroe Co., encores; Cecile Breton and Co., applauded; Hodges and Darrell, pleased. J. F. B.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; rehearsal Monday 9).—Flake O'Hara, in "Capt. Barry," pleased; Charles Leonard Fletcher, impersonations, went very well; Mr. and Mrs. Gene Hughes, in a cleverly acted skit, "Suppressing the Press," made good; Moffet and Claire, graceful dancing; Smith and Campbell had them laughing, and the Damm Bros., acrobats, work well.—ARCADE (L. O. Mumford, mgr.; rehearsal Monday 10).—The Arcadia Musical Stock Co., "Tumbo Teddy in Zululand," and "Have Anna." Specialties by Lander and Allen, comedians; John Carrol, monolog; Lulu Kelley, vocalizes sweetly; Master Fred, comedy juggler, and Grace Mantel, ill. songs.—OLYMPIA PARK (F. W. Allen, mgr.).—The Aborn Opera Co., with Countess Olga von Hatzfeldt and Co., "The Sultan of Sulu." On the open stage are Fred Conter, in a very good unicycle and monocycle act; Sineady's dogs, cats and two horses, good; the Balfour Trio on the trapeze, and Adolph Ringling on the rings and hand bal-

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ancing, very clever.—HILLSIDE PARK (W. E. Thaler, mgr.).—Demarest's Society Circus and Wild West Show.—ELECTRIC PARK (C. A. Dunlap, mgr.).—Royal's Old Fashioned Circus in the ring, and at the Park Theatre are Mr. and Mrs. Chas. Milmer, in "Workin' Akin"; Mile. Gerjott, operatic selections; May Coyer, lightening change artist; Frederick and Francesca Reilly, acrobats, and the Carmen Toreadors, in songs and instrumental music; Electric Fountain Postings by Mile. Beaudet, and ballet. JOE O'BRYAN.

NEW ORLEANS, LA.

WHITE CITY (Charles Williams, mgr.).—By popular request of the public and the box office, "Florodora" is held over for another week. Director Williams has purchased two new pairs of coupon clippers.—SHUBERT (J. M. Dubbs, mgr.).—Allen May and Co., The Moermanns, Howze Sisters (New Acts).—VICTOR (Judah Levy, mgr.).—Poole and Lane, sharpshooters; Hazel Martina, singer; Willie Spitzaldovitch, comedian.—ALAMO (H. Fitchberg, mgr.).—Ed. Laverne, Joe Smith, Franklyn Wallace and Eunice Levy.—WINTER GARDEN (J. M. Pearce, mgr.).—The Silverlakes, Picardo.—FABRACHER'S (A. Fabacher, mgr.).—Lucia Sextet, Audrey Abbott, Emperors of Song, Mae Taylor and Imperial Quartet.—GREENWALL (Singer, Rose, Greenwall, Leopold & Israel, mgr.).—Lew Rose, custodian; all agencies.—Myron M. Gilday, in "Coals of Fire," this week's attraction, "Coals of Fire"—in New Orleans—in July, was welcomed. Three Kibers, best act of the summer season; Anita Miller, liked; Atkinson and O'Rourke, give evidence of having played in burlesque. Underground utterance: Custodian Rose has more grave responsibilities than the sexton of a cemetery. O. M. SAMUEL.

ONEONTA, N. Y.

ONEONTA (Fred Gillen, mgr.).—Three Gibbons, novelty s. and d., good; Flexible Aken, excellent; Ashers, s. and d., good; Francis Elliott, character impersonations, well applauded; Norton, ill. songs. O. C. DeLONG.

REVERE BEACH, MASS.

SCENIO TEMPLE (Geo. W. Morrison, mgr.; agent, William Morris).—A bill of high standard continues at the Scenic. Harry Ward and Dottie Raymond, comedy sketch, good; Honey Johnson, colored comedian, won applause; Madie, "The Diamond Girl," electrical novelty, scored; Von Hoff, mimic, very good; Harlem Bros., European comedy gymnasts, excellent.—CRESCENT GARDENS (Armand de Ravignon, mgr.; agent, direct).—Warren and Malloy, "The Vaudeville's Return," clever sketch; Frank Bears, wire act, good; Carter and Thompson, talk and songs, pleased; Musical Brooks, good; Edmonds and Carr, in "A Canadian Cousin," went well; Frank Cullen, English coater singer; Melville Eastman, ill. songs, good.

SAN ANTONIO, TEX.

STAR (Kennedy & Wyler, mgrs.; agent, Jack Dickey).—Week 27: Williams and Van Allen, good; Irvin and O'Neal, sketch, good.—LYRIC (H. P. Street, mgr.; agent, direct).—Lyne and Bell, good; Elsie Van Nally, pleased; Rankin and Lawrence, good; J. Mullane, ill. songs, good.

SAVANNAH, GA.

ORPHEUM (Jos. A. Wilensky, mgr.; agent, Inter State).—Carlos Clayton, yodelling comedian, good; Elona, "the Squaw girl," bit; O. L. Knight, comedy character impersonator, good; Harry Austin, ill. songs, fine; May Rerdelle and her scarecrows, s. and d., featured.—AIRDOME (Frank & Hubert Bandy, mgrs.; agent, Empire Exchange).—Little Olga, European trapeze act, good; Leon Naryl, in a monolog, very good; Grimm

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JA BERNARDA DYLLYNA

GEORGIEEA THEA GREEKA

Written for the Seattle Blacka Foota.
28th WEEKA WESTA FORA BERTA LEVEYA, BURNBA SULLIVANA ANDA CONSIDINEA.
Horsea Shoos Nightlya. Peckinpaha bya Kidda. Mos Answers Fighta Againa.

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13

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 R. MAURICE ARTHUR.

SEATTLE, WASH.

ORPHEUM (Carl Relter, mgr.; agent, direct, rehearsal 10).—Week 28: The Three Donals, closed with a wonderful exhibition of strength; Julius Hannen, monolog, pleased; Electrical Girl Review, a very pretty picture, but somewhat disappointing in the singing; Lily Lena, singing comedienne, decided hit of bill; The Whittier-Harries Co., "Almost," clever dramatic sketch;

Hyman Meyer, big applause winner; Luigi Brothers, acrobats, very good.—PANTAGES (Alex. Fantages, mgr.; agent, direct, rehearsal 11:30).—Week 28: "Commencement Day," headliner, neat act, well rendered; Jack Symonds, monolog, decided hit; Marguerite and Adriel, acrobats, clever; Klumball and Donovan, banjoists, very good; Lawrence and Edwards, "The New Alderman," very laughable; Fantastic La Delle, magicians, mystifying; Arthur Elwell, III, song, good.—STAR (F. H. Donnellan, mgr.; agent, direct, rehearsal 11).—Week 28: Juggling Jordons, marvelous; Matt Keefe, yodeler, decided hit; the Telegraph Four, very good comedy; Alto Yolo, novel act; "The Advance Agent," clever sketch; Gruet and Gruet, blackface comedians, very laughable.

SHENANDOAH, PA.

Popular-priced vaudeville has received another endorsement at Shenandoah, Pa., by the announcement that O'Hara Bros., who are now successfully conducting it at the new O'Hara theatre, have accepted the lease to the theatre at Woodland Park, Ashland, Pa. They will run it in conjunction with the latter, with a change of bill every Monday and Thursday. It is proposed to have about 20 vaudeville acts work out

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from here each week to the various parks at Pottsville, Ashland, Shamokin and Williamsport, with the O'Hara enterprises as the opening week. Business at the new O'Hara is still maintaining its usual prosperous pace, and on many nights throughout the week it is necessary to erect tier-of-circus seats on the stage of the theatre, and compel the acts to work in an open arena, similar to that of a circus. Pottsville, Pa., has the promise of another vaudeville theatre in the visit to that city of the Loughran Bros., who are so successfully conducting the new Palace, at Hazleton, Pa. They assert that they carry with them \$50,000 worth of security in their inside pockets to promote this new theatre project.
 JACK THIE.

SPOKANE.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 27: "Trimmed," favorite of this week's bill. Sam Watson's Circus, lunch all the way; Herbert and Wilking, pleased; Schrode and Mulvey, good; Banks Brazeele Duo, a first class musical number; Ha Graunton, good; Griff, juggler, fair.—PANTAGES (E. Clarke Walker, mgr.; agent, W. S.).—Morris's Dog and Pony Show heads the "Continental," mixed quartet, strong feature; Ponge and Leo, acrobats, fair; Wyatt Sisters, s. and d., good; Mr. and Mrs. Nell Littlefield, in "Down at Brook Farm," good

sketch; John Reed's songs, pleased.—WASHINGTON (Geo. Blakosley, mgr.; agent, S. C.).—Dammun Troupe, acrobats, headliners, fair; Girard and Gardner, winner; Cogan and Bancroft, roller skating, average; Scott and Davis, good; Harry Taylor, singing hit.—NOTES.—"The Seven Impertinent Singers and Dancers" are appearing at Natatorium Park this week.—Bowen's American Band is giving two concerts at the park daily. The Hagenbeck-Wallace Shows appeared for four performances on the 28th and 29th, playing to capacity at each performance.
 R. E. McHUGH.

UTICA, N. Y.

HIPTODROME (P. F. Clancy, mgr.).—H. G. MacConnell, comedian, excellent; Kipp and Kippy, comedy jugglers; Joe Quinn, III, songs.—LITTLE CONEY ISLAND (Louis Hyman, prop. and mgr.).—Daisy Hunt, Annie Murry, Jennie Felner, Lillie Ford, Hijo Migo, Violet Perry, Louise Eaton's Ladies' Orchestra.—STAMMIT PARK (S. W. Baker, mgr. and agent).—Ashborn's Dogs and Pony, very good; Clara Sorora Trio, excellent; Kohl and Ward, pleased; Bobby Curtis, good. Le Barge, musical act, very good.—UTICA PARK (Schranz & Donohue, mgrs and agents).—Otis Smith's Hagenbeck and pony show. W. L. W. Janner's Wild West Rodeo Orchestra.
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QUEEN OF VAUDEVILLE,
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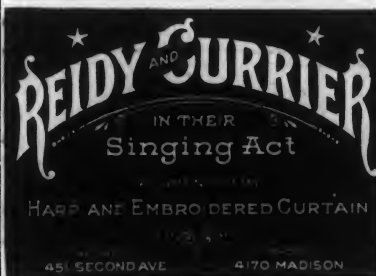
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"The Two Odd Fellows"

WILL

Granville and Rogers

GOOD LUCK TO
THE THREE KEATONS
IN LONDON.

'Twas a balmy Summer's Evening,
And a Goodly Crowd was there,
Up in old Muskegon, on the lake so fair,
When Walter F. Keefe came in and said,
You go to Milwaukee next week.

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WEEK JULY 28,
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THE ORIGINAL "GOLDEN GIRL"

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VOL. XV., NO. 6.

JULY 17, 1909.

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All Press Notices (Unanimous) to follow in
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GEISSLER-HIRSCHHORN

ALPINE TROUBADOURS

VARIETY

VOL. XV., NO. 6.

JULY 17, 1909.

PRICE TEN CENTS.

BECK & KOHL BUY MURDOCK OUT; TAKE OVER BIG CHICAGO AGENCY

Western Vaudeville Association Passes from Murdock's Control by the Deal, Retiring Murdock to the Picture Field Alone. Association to Be Reorganized.

Chicago, July 15.

Martin Beck and C. E. Kohl have purchased all of John J. Murdock's interest in the Western Vaudeville Association. The big Chicago agency will probably be reorganized by Beck, and either operated as Beck's agency in Chicago or affiliated with the new agency Beck at first proposed to open in this city. The latter plan is unlikely under the new conditions. The offices of the old association will remain in the Majestic Theatre building.

Many changes are anticipated in the W. V. A. when Beck assumes active control. Charles E. Bray, of the New York Orpheum headquarters, will come on here to take the general management, it is expected. The purchase price paid by Beck is unknown.

Mr. Beck came to Chicago Tuesday, leaving Wednesday for New York. Before reaching here, it was rumored that there would be a meeting of the directors of the W. V. A. on Tuesday, when it would develop that Beck held all of the stock commonly supposed to have been taken by Murdock, after he had disposed of his theatre holdings to Beck and Fred Henderson.

It is said that either Beck repurchased this W. V. A. stock from Murdock, or that the latter had simply acted as a purchasing agent for Beck in the transaction, thereby securing stock from some of the W. V. A. members who might not have yielded up their holdings quite so readily had they known Beck would eventually secure them.

It is also reported, though no authentic

information can be had, that Beck will or can produce a considerable amount of stock lately secured by him in the Cincinnati and Indianapolis vaudeville theatres operated by Anderson & Ziegler.

The announcement made recently by Beck that he would open a booking office in Chicago to compete with the Western Vaudeville Association and against Murdock is thought to have been a "blind" to "throw off" any suspicion of his real intention, or to make Murdock more amenable to a sale.

It is said that among the managers associated with Beck, his strongest opponent in the direction of the affairs of the western houses is Max C. Anderson. Mr. Anderson was also in the city the early part of the week.

Before leaving for Chicago, Mr. Beck said he would take his proposed European trip some time late this month, he expected.

A BASEBALL QUARTET.

With the wind-up of the National League series there will be a "baseball" quartet for vaudeville, under the tutelage of Bert Cooper.

Mr. Cooper says there are three players on the Pittsburg team rehearsing daily and they will be joined by a Philadelphia (National) player.

The score card for the quartet, as per Cooper, will read: Pitcher, Camnitz, Pittsburg, first tenor; Charlie Dooen, catcher, Philadelphia, second tenor; Lefty Leifield, Pittsburg, baritone, and Pitcher Philippe, Pittsburg, bass.

Cooper thinks he may be able to call the four singers "The Championship Quartet."

ANOTHER CASE OF "DEVIL."

Atlantic City, July 15.

The condition existing last season between Henry W. Savage and Harrison Grey Fiske over "The Devil," when Savage in haste managed to present his production current with that one shown by Fiske, is likely to again obtain between Savage and the Shuberts over another Viennese operetta.

The Savage show is called "The Gay Hussars," and is due to be seen for the first time at the Apollo to-night, with booking at the Knickerbocker, New York, next Monday.

The Shuberts are rehearsing a similar piece under the title of "The Gay Grenadiers." It was at first intended to present the Shubert production Monday night at the Casino, New York. Had this plan been held to, Savage had decided to give a matinee Monday to be the first in the New York field. It has been said that the Shuberts would play their piece at the Savoy to-night, but "Follies of the Day" is at that house for a two weeks' stay. No arrangements have been made to break the run.

"The Gay Hussars" is now playing in Vienna, where it is reported a larger success than "The Merry Widow."

In the Savage production Orrin Johnson is cast for the Hussar officer. Anna Bossert is the prima donna. Bobby North will appear as the principal comedian in a Hebraic role.

"The Girl From Rector's" will vacate the Apollo for the final three days of this week to permit "The Gay Hussars" going on the stage, "The Girl" returning for the first half of next week.

MORRIS TAKES DEIMLING'S.

Deimling's Theatre, Rockaway Beach, playing vaudeville furnished by the Morris office since the summer season opened, in opposition to Morrison's, a United house at the same seashore resort, will, according to an unverified report on Thursday, be taken under the personal management of William Morris, commencing Monday.

While the Morrison Theatre has been reported as doing its usual quota of business this summer, the opposition house has had no patronage to brag of.

"FIGHTING" AND "COMBINE" TALK.

(Special Cable to VARIETY.)

London, July 15.

Talk of a combination between the principal English managers has been revived this week by the active threatening position taken by the Gibbons and Stoll sides, both claiming they will invade the other's territory.

This has led to a rumor that the attitude of the two leaders in the vaudeville fight see the advantage to them of a booking combine, and the rumor goes on to say that such a combination will occur soon, including the Stoll, Barassford, Gibbons and Payne houses.

De Frece's list is linked with Stoll's, but the De Frece Circuit is gradually growing smaller through abandonment and absorption. Three of the De Frece houses have lately closed. Reports of a little friction between Stoll and De Frece are going about.

Barassford and Gibbons are now booking from one office.

In the reports and rumors spreading but little, if any, attention seems to be paid to the MacNaghten time. Frank MacNaghten is understood to have added four or five houses to his circuit within a very recent period. These additional theatres were also sought by Stoll. While MacNaghten has no very important houses, his time is fairly good, with a few weeks in London, and MacNaghten can and does play a good grade of act at more than the average salary, though his bills do not run all through at a proportionate price.

FLO IRWIN A SCREAM.

(Special Cable to VARIETY.)

London, July 15.

At the Empress Brixton on Monday Flo Irwin in a sketch, her first appearance in it on this side, was one scream.

James J. Corbett went big at Theatre Royal, Dublin, where he opened the same day.

At the Palace, London, The Three Keatons did fairly on Monday.

KING COMMANDS BERT LEVY.

London, July 6.

Bert Levy, the American cartoonist, now in his second successful engagement at the Palace, has been commanded to appear before the King and Queen at their royal home on July 23.

BENNETT SELLS INTEREST.

London, Ont., July 15.

Charles W. Bennett has resigned as the general manager of the Bennett Circuit. The stock Mr. Bennett held in the corporation has been purchased by unknown parties.

On Monday night at a meeting of the Board of Directors of the Bennett Circuit, held in this city, Clark Brown, the representative of the Bennett houses in the United Booking Offices, New York, was assigned acting general manager.

It is probable that Mr. Brown will be permanently appointed to the position at the next meeting.

It is said that Dorsey, the summer park owner and promoter, who is understood to hold stock in the Bennett Circuit, has purchased the Bennett holdings and is in control of the circuit.

No venture has been made by anyone as to the possible outcome through the different complexion Dorsey's influential connection might have on the future of the Bennett houses. Dorsey has a chain of large summer parks, booked direct by him from an agency in New York City.

The following statement has been given out on behalf of Mr. Bennett:

"Announcement was made at the United Booking Offices this week that C. W. Bennett had resigned as general manager of the Canadian company bearing his name. He has also disposed of his entire interest in the corporation.

"The Bennett company has come rapidly to the front in the last few years. No longer ago than 1906 Mr. Bennett was known merely as the proprietor of a little, upstairs house in London, Ont., where acts bound east or west between Chicago and New York, were accustomed to break their jump. He prospered amazingly, and soon attracted the attention of Canadian capitalists, with the result that a \$500,000 company was formed to establish a first-class vaudeville circuit in the Dominion. Ottawa, the capital, was the first city invaded. Then followed Montreal, Hamilton and Quebec in rapid succession. In all of these cities a new theatre was built costing from \$125,000 to \$200,000 each.

"The circuit met with success from the start. Not all of the houses have continued in vaudeville, but Montreal, Ottawa and Hamilton are recognized as three of the best stands on the U. B. O. route list. Quebec has reverted to its former policy of combinations, booked by Julius Cahn and Klaw & Erlanger. London has gone into pictures and the cheaper grade of vaudeville.

"That Mr. Bennett met with opposition in plans may be assumed from the announcement of his resignation. The arrangement is said to be entirely amicable.

"After a brief vacation, the first in many years, Mr. Bennett will return to New York. Before the beginning of next season it is safe to say he will be an active factor in the variety business, either here or in Canada or both."

POLI BRINGS ABOUT MEETING.

On Thursday occurred a meeting of the managers of the United Booking Offices, brought about according to report by S. Z. Poli, who asked that the gathering be drawn to discuss a point or two in the booking of acts for next season.

The Thursday conclave was apart from the usual daily or weekly "booking meeting" of the managers.

Mr. Poli would like to discover a way, it is said, in which the United Office can give acts a more prompt answer and decision for future engagements. Under the present system in vogue a slip with the name of the act at the head is passed around among the managers for each to place the number of weeks the act is acceptable during the season.

A "blanket" contract by the United would obviate this somewhat cumbersome system, but the United as a corporation no longer believes in "blankets," which throw all the liability upon the agency itself.

Selecting acts in the "slip" style has proven irksome to Mr. Poli from all accounts, but whether he has devised a remedy which was placed before the meeting or whether a remedy has been found for the clog in the bookings wasn't mentioned.

BUFFALO'S "LUNA" BURNS.

Buffalo, July 15.

"Luna" Park burned to the ground yesterday at 3 A. M., destroying \$100,000 worth of property within the twelve acres covered.

"Luna" was completed shortly after the Pan-American Exposition. The park was the most popular of Buffalo's open-air amusement places, and was on a paying basis. Cause of the fire is unknown.

SIXTEEN FOR CLARICE VANCE.

A cable received on Thursday brought the information that the run of Clarice Vance, now in her twelfth consecutive week at the Palace, London, has been extended four more, giving Miss Vance a total of sixteen in all for the fashionable English hall.

Very few vaudeville features, either domestic or foreign, can parallel this rather remarkable achievement made by the American "Singer of Southern Melodies."

TREASURER NEARLY DROWNS.

Atlantic City, July 15.

Yesterday the launch "Vonnice" floundered while going over the bar near the Inlet. On board were Fred Nathans, treasurer of the Broad Street Theatre, Philadelphia; Budd Robb, manager of Thos. E. Shay last season, and a couple of a crew or two. Nathans, who owns the boat, can not swim. Robb is an expert swimmer, and to him Nathans owes his life.

After all four people had been in the water an hour the "Helen Bethel" picked them up. The "Vonnice," having no ballast, did not go to the bottom.

Nathans was landed at Brigantine Beach, and transferred from there to an Atlantic City hospital.

"BILLY" OPENS AT DALY'S.

The play, "Billy," lengthened out from the vaudeville skit, "Billy's Tombstones," will open at Daly's Theatre, New York, August 2, "presented by" the Shuberts.

FIRST CLASS "SPLIT" WEEK.

The indications are that the first "split week" among vaudeville houses booking acts from the larger agencies will happen with next season when Wilmer & Vincent's theatres at Allentown and Easton, Pa., will exchange the bills each Thursday.

The "split week" is an institution born with the growth of the cheaper grade of shows in the "10-20" class. Usually bills are sent to a near-by house, booked in the same agency, playing the first three days in one of the towns and moving to the other half of the "split" for the remainder of the term. It was primarily designed to attract the theatre-going public of small towns twice during the same week through offering a different program and the advantage was claimed through affording two "openings." The risk has always been in that the second show might displace the bill of the first three days, which having proven sufficiently satisfactory to hold for a week, was followed in the midst of its cumulative drawing power by a bill of inferior merit.

The average on the whole of "split weeks" is claimed by the managers and agents favoring it to have been much higher in the box office receipts than a continuous policy of weekly bills could have given.

Wilmer & Vincent are said to be laying out time for Allentown and Easton, engaging acts from the United where the firm books and the contracts call for a three-day stay in each town.

VESTA VICTORIA RETURNS.

Vesta Victoria is in New York, stopping at the Hotel Knickerbocker. Without noise Miss Victoria returned to town late last week.

As far as can be learned the English-woman has no vaudeville bookings for next season. There are some land investments which might demand her attention and a retrial of the lawsuit started against her by Bert Cooper is to occur in September, but the conjecture is that Vesta just wanted a sea ride.

FIGURE HASN'T CHANGED.

The managers are angling for Jack Norworth and Norah Bayes, who left "The Follies of 1909" in a body a couple of weeks ago, but the married couple still hold to the figure set for a vaudeville appearance last spring by them, namely: \$1,750 weekly for the two acts in "one."

It has been said that F. Ziegfeld, Jr., manager of the show, will attempt to prevent the pair from playing for anyone excepting himself, claiming to hold each under a binding contract. It is also said that Mr. Norworth and Miss Bayes have an open invitation to return to the cast of "The Follies" whenever they have the inclination.

RATS' OUTING JULY 29.

The summer outing of the White Rats is to take place July 29 at Ulmer Park, Brooklyn. Tickets to the affair are \$1.50, including lunch and dinner.

All the sports will have an inning, and the entries to each event are piling up.

Valeska Suratt and William Gould have been booked to play Hammerstein's Sept. 13 by Jack Levy.

SMITH-ALBEE AGENCY.

Unconcealed surprise has been expressed over the association of Jo Paige Smith and Reed Albee in a vaudeville booking agency since the announcement of the new firm was publicly made.

Offices have been taken on the fifth floor of the Long Acre Building, New York, in the suite formerly occupied by William S. ("Young") Hennessey.

Jo Paige Smith is a well-known agent, having acted for himself on and off for several years. In between he has been connected with the Keith booking office as represented by the old "Association," and at present the United Booking Offices.

Reed Albee is the son of E. F. Albee, general manager of the United. It is young Mr. Albee's first appearance as a vaudeville agent. A while ago when it was proposed to him and accepted that he enter the then agency of Wesley & Pincus, who were booking through the United at the time, it was said that Reed's father had placed a veto on the proposition. He did not enter the firm.

Up to within two months ago Mr. Smith was engaged by the United, booking the Bruggemann Empire Theatres in Paterson and Hoboken. With Bruggemann's withdrawal from the agency, Smith retired also.

Various rumors have been afloat since then connecting his name with the William Morris office, Orpheum Circuit and an agency of his own.

Upon the announcement of the Smith-Albee combination, vaudeville people immediately surmised that the new firm had at least received assurance of patronage from the elder Albee.

That they had any direct connection with the United was denied by Mr. Smith. Smith said this week that he and Mr. Albee would do a general booking business, placing acts "feeling the need of special representation" on the United time in the east and west, and that all stories spreading about that his firm enjoyed or would enjoy unusual privileges were untrue.



LITTLE
AMY BUTLER
AND
HER FOUR COMEDIANS.

After an absence of three years from the stage, AMY BUTLER returned Monday night, delighting the audience with her charming act. She was appreciated to the extent of NINE BOWS and THREE ENCORES, holding the stage for 23 minutes. The act is under the direction of WILLIAM L. LYKENS.

MORRIS CLAIMS 22 WEEKS NOW FOR NEXT SEASON, NO REPEAT

**Independent Manager Says His Feature Acts Can Be
Placed at Present for Twenty-Two Consecutive
Weeks Without Return Dates.**

During the course of a casual conversation the other evening William Morris said: "Last night I had nothing to do so I selected several of the feature acts already booked for the circuit (Morris) next season like Pauline, Prince, Roberts, Eltinge, "Consul," etc., and found that I could now route them for twenty-two weeks without repeating one. I was surprised myself for I have been so busy I have had no chance before to set down the houses one by one."

Mr. Morris was asked to give the names of the twenty-two theatres. "Oh, no," he replied, "I couldn't afford to do that just yet, and this is not for publication anyway."

"When told the statement would be of interest, Morris said, "Well, go ahead then, but don't try to guess out the list, for you will go wrong."

Questioned how many weeks he expected to open the season with, Morris answered: "I can't tell. I'm satisfied with that number, but you know we have been giving contracts right along up to thirty weeks."

Seldom a day passes but that there is a mysterious conference held in Morris' private office in the American Music Hall building. One day this week two men were ushered in there and the door quickly closed, but not before they were recognized as a couple of somewhat prominent legitimate managers from a near-by and very large city.

SUDDEN AWAKENING.

After the Four Meyer Boys had been working for several months on the United time, some one in the offices suddenly discovered that their name appeared on the "opposition list." That was a week ago. The musical quartet had been appearing in support of Mrs. William Annis in a piano, singing and musical turn.

Immediately upon the discovery Mrs. Annis' manager was summoned to the United headquarters and informed that the Meyer Boys could not play in a United house further. The act laid off accordingly, and this week a new quartet of assistants was rehearsed at the Bijou theatre.

In the early part of the week the United Booking Offices gave official notice that the engagement of Rosario Guerrero to play at Bennett's, Montreal, following her time on the Orpheum Circuit, had been canceled. Guerrero is at the American, New York, just now under a four weeks' contract to William Morris. Through the cancellation clause in the Orpheum contract having been stricken out Martin Beck decided he had no power to cancel it.

On the other hand, there are two acts playing in United houses around New York this week which have played for Morris during the season passed. Several "Morris acts" have been booked through the Western Vaudeville Association during the past few months, and

after they had played on the opposition time.

This week at the Majestic, Chicago, is appearing "Mlle. Bianci" in a novelty dancing number. "Mlle. Bianci" is Mlle. Froelich, who played for Morris several weeks in the early part of the season as a "Salome" dancer.

SMALL BIT FOR AGENTS.

A small bit has been thrown to the vaudeville agents frequenting the United Booking Offices through the erection of a wire partitioned cage in the "school room" into which the agents may now venture, asking for the manager or managers they wish to see. Further entrance into the big room of the United's suite is prohibited.

This concession lifts the ban placed upon the agents from venturing beyond the threshold of the inner hall and relieves the commission men as well from the obligatory duty of imparting their business to the delegated representatives.

125TH STREET NOT ON ROUTES.

In the routes given out by the United Booking Offices for next season, but one Keith-Proctor New York Theatre appears. That is the Fifth Avenue.

The 125th Street house, which played vaudeville during last season, turning over to pictures towards the close, is missing from the lists, as are all the other local K-P theatres which have been moving picture houses for a season or more.

PAYS 50% DIVIDEND.

The Mozart Theatre, Elmira, New York, has returned a dividend of 50 per cent. on the season passed to the stockholders of the operating corporation, The Cheung Amusement Co.

The Mozart is one of the two houses on the Mozart Circuit members of the White Rats have a financial interest in. The other is The Family, at Lancaster, which has declared a dividend of 6 per cent., besides paying 6 per cent. on the outstanding bonds. The Lancaster Amusement Co. owns The Family.

K.-P. LAND PERTH AMBOY.

The Majestic, Perth Amboy, N. J., is going to play vaudeville, if report is true, and will commence within a month with bookings supplied by the United Booking Offices, but whether through the big agency direct or the Joe Wood office, which handles the smallest time of the United, has not been stated.

One report had it that Keith & Proctor had taken the Majestic under lease, but it is also said that they have agreed to book the house only.

When the Majestic plays vaudeville it will oppose the Bijou, a "10-20" house operated by the Bijou Circuit (Feiber, Shea & Coutant).

SUITS AGAINST CIRCUS BACKER.

Victor Levitt, of the Atlas Booking Circuit, declared that he had already made plans to enter suit against the backer of the Buffalo Mid-Summer Circus in hope of recovering the salaries owed to acts booked for the exhibition through his offices. Salaries for these amount to about \$6,300 (two weeks engagement).

"My attorneys," said Mr. Levitt, "are of the opinion that under Section 57 of the Consolidated Laws relating to corporations in this State, we can hold Peter McNeill, a millionaire lumber merchant of Buffalo, that section stipulating that a stockholder in a corporation may be held liable for any debts for labor contracted by such corporation. We were given to understand before the Buffalo affair opened that Mr. McNeill held a considerable amount of stock in the enterprise and had given his word that he would advance it credit, standing good for its obligations.

"To this belief we were led by Robert Walter, the promoter of the circus, who acted as treasurer, and who signed the checks which were given to acts and returned unpaid by the bank.

"I knew Walter, but when he came to me and offered what seemed unimpeachable credentials, of which a part was his affidavit that McNeill stood sponsor for the exhibition, I felt satisfied that acts would be properly paid.

"I still believe that with proper handling the enterprise could have been made a success. When I made an investigation I found that no debts attached to the proposition. My office booked in \$6,300 worth of acts. In addition to this Walter, without any knowledge or consent of mine, arranged for more acts, viz., Alba's Bears, \$400; Strobel's Airship, \$750; the Big Otto Animal Show, \$750; Adgie's Lions, \$250, and a spectacular pageant costing not less than \$1,500. The total for a show charging only 10 cents admission spelled suicide, and had I known of the outside bookings I should never have continued my connection with it."

The Atlas people this week received news that the Monroe County Fair Association, held at Crittenden Park, Rochester, for which they had booked \$1,000 worth of acts, had also suspended operations.

Pain's Fireworks, a Strobel Airship and Shrubbs, the Marathon runner (the latter engaged with a guarantee of \$700), had been engaged to appear. Mr. Levitt said he was at a loss to understand the unfortunate wreck of the venture, inasmuch as on July 4 the receipts at the gate and in various concessions had amounted to \$5,000.

A "CONSUL III."

A "Consul III" is on its way east, to be booked by Joe Wood, on the popular priced time. Someone named Lewis, living in California, has submitted photos of a "monk" to Wood, who has made the engagement by mail. The animal more resembles a monkey or an orangoutang than a chimpanzee, but Joe says on the small time that isn't so material. One of the tricks shown by the photos is that of the monkey doing a "hand-stand" from the handle-bar of a bicycle, while the machine is in motion.

"WHITE CITY" SNARL.

Chicago, July 15.

An application has been filed before Judge Honore by two stockholders of Chicago's "White City" asking that Joseph Beifeld, president of the corporation, be ordered to give an accounting of his regime.

The stockholders, W. F. Merle and J. D. Murphy, allege that Beifeld has used park monies for his personal gain, and claim that there will be about \$100,000 involved.

Beifeld has the restaurant, bar and other privileges at the park. These concessions, excepting the restaurant, are said to have been let to Beifeld under a 25 per cent. of the gross agreement. The cost of the "College Inn" built by Beifeld in the enclosure was \$130,000 including furnishings. The applicants for the accounting say this was too much money. Beifeld says the same building could be erected at present for \$75,000, but when built, material and labor were more costly.

Beifeld also claims to have paid the park \$150,000 in four years, reaping a profit for himself during that time of only \$40,000.

Altogether "White City" cost \$822,000 to construct. Beifeld states the park could be duplicated to-day for \$500,000.

SMALL TIME FINAL MEETING.

The final meeting to select permanent officers and decide upon booking headquarters for the combination of small time managers, including the Bijou, Sheedy, Mozart-Quigley houses, is set down for next Tuesday.

PERMANENT KELLERMANN INJUNCTION.

On Tuesday Judge Lacombe in the United States Circuit Court made permanent the injunction restraining Annette Kellermann from appearing under the management of anyone but B. F. Keith from October 1, '09, to May 1, '10. The signing of the final order was not opposed. It imposes the payment of all costs of the action against the diver, and Miss Kellermann may be called upon by Keith for several hundreds of dollars.

On Wednesday illness was given out as the cause of Miss Kellermann's non-appearance on that day at Hammerstein's, where she has been appearing for several weeks. It was announced at the theatre the swimmer would return to the show on Thursday.

DAMAGE SUIT DISMISSED.

Chicago, July 15.

The damage suit of Clay Smith (Clay Smith and the Melnotte Twins) against the Saratoga Hotel was dismissed in a municipal court this week. At the first trial of the action Smith was awarded a judgment of \$1,100 out of the \$2,000 asked. The case was appealed and new trial ordered.

Smith sued for damages following an ejection from the hotel last December.

A letter from Karlsbad, Germany, a famous European health resort, says that the place is full of Americans, many vaudeville artists being in the number. Quinn and Mitchell, who are on a tour of the continent, are resting there.

SLOW IN BOOKING.

Although the managers of the United started their routing deliberations three weeks ago, the meetings for this purpose have not amounted to much. Only a few acts have received their routes.

Geigler and Walters received the first. Since then Nat Wills, Quigley Bros., W. C. Fields and "At the Telephone" have been reported. One agent who submitted thirty-five acts for time has been given assurances that fifteen will be played for routes between twelve and thirty weeks, but none has yet been actually routed. Out of fifty acts offered, another big agent has been handed routes for two.

There are said to be 150 acts on the United's lists awaiting a route, terms having been arrived at.

CHICAGO PRODUCTION CENTER.

Chicago, July 15.

That Chicago is a producing center is evidenced by the number of musical and dramatic shows starting from this end. Mort Singer will have about seven of the Princess and La Salle theatre shows on the road. They are "The Golden Girl," "The Prince of To-night," with Harry Woodruff; "A Stubborn Cinderella," "Honey-moon Trail." About Dec. 1 a road company of "The Goddess of Liberty," the forthcoming Theatre piece, will be organized; also a company to tour the west in the new show to be staged at the La Salle next month.

H. H. Frazee will have "The Time, Place and the Girl," "The Girl at the Helm," and "The Girl Question." James J. Corbett will be starred in the latter. The three shows have been purchased from the Askin-Singer Co. There will be at least thirty-five attractions starting from this end by Sept. 1.

Mrs. Louis W. Koneke, mother of Eugene L. Koneke, the office manager for Wilmer & Vincent, died in Utica Sunday last. Mr. Koneke was a Utican and had been identified with theatrical affairs in that city for some years before joining the Wilmer & Vincent staff. Mrs. Koneke was well known to many artists both in vaudeville and the legitimate.



CORRINE FRANCIS,
"THE SUNNY SINGER."

CORRINE FRANCIS has just closed a successful season of 42 weeks in vaudeville with THE 4 MASTERS in "THE COUNTRY SCHOOL."
Miss Francis has had offers for musical comedy for the coming season, but contemplates vaudeville in a single specialty.
She will be under the personal direction of WEBER & ALLEN.

PLAN WORLD-WIDE UNION.

The change of title from Actors' National Protective Union to Actors' International Union, announced this week from New York local No. 1, is said to be part of a plan to make of the labor body a world-wide organization.

A new charter has been received by the Actors' Union from the Executive Committee of the American Federation in Washington, with which the artists' association is affiliated. Under it the union may grant charters to locals in all parts of the world. Formerly its jurisdiction extended only over the United States and Canada.

Samuel Gompers, president of the A. F. of L., is now in Europe, and, according to National President Harry DeVeaux, of the Actors' Union, has promised to see the leaders of the organized artists in England and on the continent with the purpose of having them agree to a co-operative understanding.

MAKE-UP OF ORPHEUM ORCHESTRAS.

Carrying out his plan to standardize all the orchestras in the Orpheum Circuit theatres next season, Martin Beck this week completed the lay-out of the organizations. Each will have fifteen instruments, arranged as follows: Two first violins, viola, bass, clarinet, cornet, drum, one second violin, cello, flute, two horns, trombone, piano and organ (harmonious). Instructions to this effect were transmitted a few days ago to the individual resident managers of the Orpheum chain. The organ is designed to take the place of the oboe and bassoon.

Beck also requires that each orchestra shall open the show with a popular overture of a classical nature, and it must be changed each week. "I also want you (house manager) to call the attention of the orchestra leader," says the letter of instruction, "to the fact that he must play the last patron out of the house and not discontinue (as is too frequently the case) when the theatre is but half empty."

MIKE MAY PLAY BALL.

Mike Donlin and Mabel Hite are due to arrive in New York this week. They have concluded their western vaudeville engagements, and passage for both has been booked for Europe.

It was said this week though that probably upon Mike's arrival in town, he would rejoin the New York baseball nine, "The Giants" requiring his batting ability badly at present.

The argument used on Donlin according to report was the benefit the ball season would be to a further theatrical tour next fall.

BETTER SHOWS AT HAYMARKET.

Chicago, July 15.

With the closing of the Olympic, a Kohl & Castle house, to vaudeville the firm's two remaining variety theatres of the first class, Majestic and Haymarket, will play the high grade shows. The Haymarket will take up the line of acts formerly showing at the Olympic. These were about on a par with the bills at the Majestic, where the best of vaudeville the Kohl & Castle houses play appears.

AN EVEN BREAK.

The United Booking Offices and William Morris exchanged honors on even terms last week in the struggle for vaudeville time in the summer parks. The United "stole away" the vaudeville house in Palisades Park, Fort Lee, N. J., formerly supplied by Morris, and the Morris park and fair department drew over to their side Wheeling (W. Va.) Park.

United bookings commence in Palisades Park a week from Monday.

Last week several agents called regularly at Palisade Park to change the booking agent if possible. William Josh Daly, of the Morris office, who placed the acts, made the park nearly every day, but Walter J. Plimmer, of the United, got there every day, using the extra opportunity when Daly was absent to put in double time on the argumentative side of the booking proposition.

AMERICAN ROOF BILL.

The opening bill for the premiere of the American Roof, New York, now announced for Monday evening, July 19, is Eltinge, Grace La Rue, Rosario Guerrero, Lafayette's Dogs, Dollie Toye, Felix and Caire, Reid Sisters, Daphne Pollard, Hanlon and Clifton, Roland Travers and "Consul."

Matinees daily will be given in the theatre below.

IMPROVEMENTS AT AMERICAN.

Chicago, July 15.

Immediately after the last performance at the American Music Hall, the house was turned over to carpenters and artisans. Three shifts are steadily employed in making the necessary alterations, and when the Morris theatre reopens in August it will present a new appearance. A new balcony and rearrangement of boxes will be the principal feature. The brief season was most auspicious.

STOLE PARK RECEIPTS.

Chicago, July 15.

The receipts for three days from gate admissions, including July Fourth nickels and dimes, were stolen from Luna Park last week. James O'Leary, known as the "Gambler of the West," is owner of the park. The money was left in the office over night. In the morning it was gone. The amount is said to run into four figures.

SUMMER PARKS HIT.

Chicago, July 15.

The concessions at the various parks here are complaining. Business has so far been very unsatisfactory, and as a result many have closed for a time, at least. The cool weather and rain were responsible. Experts claim this will be a late summer, and the parks will not reap their reward until next month, but they agree that it will hardly be possible for them to regain their losses this summer.

Nellie Campbell (Romaine and Campbell), died at her home in Chicago last week, after an illness of eight days.

Denny Graham, formerly of Graham and Lavette, and for some time in the box office of the former Pastor's Theatre, died about three weeks ago in Baltimore at about the age of 25.

40 SUMMER HOUSES.

"Forty vaudeville houses open in the summer time, isn't so bad, is it?" asked Joe Wood, the small time looker, the other day.

"Well, we are booking forty right here, and expect to have that many the rest of the summer. Business isn't so very good, of course, in the hot weather, but it shows that the life to the small time is there when forty of them can last like this," and Mr. Wood stopped to telephone to Pleasure Bay to throw over another rock on the anchorage to the Casino, which Wood also books—and leases.

CHICAGO'S LEGIT BOOKINGS.

Chicago, July 15.

Anna Held and "Follies of 1909" will be seen at the Colonial next season, instead of the Illinois. Miss Held and the other Ziegfeld shows have always played at the Illinois, and the shifting is probably due to the new policy to be inaugurated at the Olympic Theatre, where big musical shows and other Klaw & Erlanger attractions will hold forth. Miss Held will play "Miss Innocence" at the Colonial after the engagement of Raymond Hitchcock, in "The Chorus Man," which will run for about eight weeks. The Auditorium is practically booked up with a big list of attractions. The first to be disclosed there will probably be Cohan and Harris' Minstrels, to be followed by "Ben Hur," "The Merry Widow," Metropolitan Grand Opera Co. (for four weeks), and the Boston Grand Opera Co. (for two weeks).

NEW "BLACKSTONE" THEATRE.

Chicago, July 15.

At Wabash Avenue and Hubbard Court a new theatre to be called "The Blackstone" will be erected. It will be managed jointly by Klaw & Erlanger and Charles Frohman. The location is near the American Music Hall.

Work is to commence immediately and the house is promised for opening next February. Marshall & Fox, who built the Colonial and Illinois, are the architects and builders of the new house. The frontage is 80 feet, with a depth of 120.

Hugo Morris, with 13 pounds of Adirondack health added to his frame, returned to his desk last Monday morning.



A WESTERN RESTAURANT.

The "Actors' Root" is a restaurant at Boise City, Idaho. The snapshot from which the cut above was made has been received through the kindness of PERRIN SOMERS and TILLIE STORKE (SOMERS AND STORKE).
The restaurant is located opposite the Orpheum Theatre. Geo. McKenna is the proprietor of the "steam-heated" eating place. On the door it reads "Come in. Open Day and Night." On the transom the wording is "If this place is closed, shove your money under the door."

VARIETY

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VARIETY has received many complaints of late from artists playing on the small time. Some have been over trivial matters. One letter this week warned artists against playing a certain house because there had been a shortage of eighty-eight cents in the settlement received by the act complaining. Here and there a complaint seemed based on substantial grounds, but in nearly every instance, if traced back, it becomes a matter of contract.

One case in particular in which we have received much correspondence, both from the act and booking agent, is that of Geo. H. Sinclair and Grace Covert against Geo. B. Greenwood, of the Empire Theatrical Exchange, Atlanta, one of the better known small time southern circuits. Since Greenwood delivered to Sinclair and Covert on May 30, '09, contracts for the south, he has adopted the White Rat form of agreement, supposed to be an equitable contract for both artist and manager. Perhaps had the act received this kind of an agreement, the complaint laid would not have been lodged.

Sinclair and Covert have submitted to us the contract given them by Greenwood's office for the Kinodrome, Miami, Fla., for the week of June 7. The agreement exempts the Empire Theatrical Ex-

change from all liability of any and every kind. It also permits the manager to cancel without notice, and is altogether one of that specie of contract that no artist, who is willing to and does sign, should ever complain of harsh treatment received under it thereafter. It is a contract that no agent or manager should expect an act to sign, and the act signing might readily believe before doing so that only trouble would follow, without any redress.

If the same style of agreement were given Sinclair and Covert for Clark's Airdome, Jacksonville, it is no surprise that the manager of that house, A. J. Clark, had the audacity to notify the audience after the first night's show that he had decided to close the entire bill for the week, and substitute moving pictures, which he did. Sinclair and Covert were among the acts so summarily closed.

The Miami contract makes no mention of the number of performances to be given daily. Sinclair and Covert allege that Greenwood verbally promised that no house on his circuit would require them to play over three shows daily. Greenwood, in reply to this, states that no such statement by him was made; that it is well known his houses as a rule play more than three a day. The fact in this lies with Greenwood, for though he had admitted that that promise was given the act, the contract would speak for itself, especially with the house manager. If Sinclair and Covert went so far as to insist upon a written agreement detailing the house, week and amount of salary, they should have gone farther and required that the number of shows to be played daily be stated.

After a series of mishaps on the Greenwood time, the act returned to the office headquarters at Atlanta. There they had a wordy argument with Greenwood, each side claiming the other started the row and grew boisterous during it. The upshot of the argument was that Greenwood informed the act they should play the Queen's in Atlanta for that week, six shows daily, with ten on Saturday. On arriving at the Queen's, Sinclair and Covert asked the manager how many shows daily were played there. The manager replied he did not know, as the shows were never counted.

Sinclair and Covert declined to play the "Queen's". Their baggage was thereupon attached by Greenwood for \$30, claimed by him to be due for advanced transportation to the act during the trip over the circuit as far as they had gone.

The attachment proceedings were settled for Sinclair and Covert through people in Atlanta who interested themselves in the plight the act had become entangled in by that time, their resources having been exhausted at a long distance from their home, Brooklyn. With their baggage removed from the custody of the Sheriff, the act returned to New York.

Greenwood claims that the settlement of the attachment suit by the act justifies his step to recover the \$30 alleged to have been advanced. It does nothing of the sort. The act says the agreement provided for an average transportation fare of \$5 jumps over the circuit, they

holding eight weeks of the time. Regardless of how the advance may figure against those jumps if they were all made, the fact that these two people, a married couple, were practically stranded far from New York was reason enough for them to make any settlement to secure their effects and leave town, a delay simply piling up further expenses through hotel bills and other incidentals.

There is no agent of any time, small or large, who can expect to establish himself by booking for houses like Clark's Airdome or the Queen's. It is understood the difficulties the small time agent is encountering in securing a circuit, and the impossibility of having a responsible list of managers immediately, but there is no excuse for an agent booking for an irresponsible manager as Clark has proven himself to be, nor can an agent expect to have acts engage with or through him for houses where the manager ignorantly and flippantly remarks he never counts the shows he give.

The agent has a moral obligation, though the contract releases him from a legal one. He cannot hope to induce acts to play for him, which he as well as we know, are secured more through his promises than his contracts, if he is not prepared to offer these acts some protection when trouble arises. The attachment in the case of Sinclair and Covert for \$30 was a pretty petty bit of work. Greenwood knew the circumstances, and he knew this act had had sufficient trouble and worry while south without having the further burden of legal annoyance.

There is another event on the Greenwood Circuit which may not have been the fault of Greenwood's, but still it happened. That is Burgert's Theatre, Tampa, known as The Orpheum. This house after being booked by Greenwood closed for a time, then reopened, with J. H. Burgert again as the manager, and on the third day of the reopening week, Burgert informed the acts on the bill he was unable to settle, leaving for Key West without further ado. On the Monday night of that week, he also closed two girls, leaving them stranded, but afterward gave them \$20.

Greenwood can hardly justify the re-booking of this theatre without an examination as to the financial responsibility of Burgert upon reopening. It is in direct contradiction to the statements made by Greenwood when in New York. He then said to us that he intended to weed out the irresponsible managers on his circuit and devise some means to enforce full performance of all contracts by managers booking through him. At that time, Greenwood stated he intended applying for the Rats' form of contract, which he did, receiving permission to use it.

What may be true in this of the Greenwood time is probably true of a great many other small time circuits. But a week or so ago W. S. Butterfield, of the Bijou Circuit in Michigan, attempted to explain a fine of ten dollars against Claudius and Scarlet by saying he intended it as a lesson to Dame Claudius, who played his circuit some years before at a much lesser salary. Claudius and Scarlet had walked off the stage

after the second time the operator had spoiled their light effects, a thing necessary to the success of the act.

In the first letter we received from Butterfield, he abused the act to such an extent a reply was sent him that his letter would not be printed because it was unbecoming a manager. Butterfield's Bijou Circuit is considered as on the "small time" of the Western Vaudeville Association, ranking in comparison with the Wilmer & Vincent houses of the United.

Yet Butterfield sought to exact ten dollars from an act his own attempt to economize in the employment of an operator had disgusted. Butterfield suggested that we write an editorial pointing out to acts the necessity of giving their best show on the small time. We suggest to Mr. Butterfield that he hire competent people for his theatres to secure the best results from his shows.

What we will advise acts to do is to read contracts carefully. It has been said by us so often before the repetition should not be necessary. Give the manager or agent back his verbal promises. Don't accept what he is willing to say, but not to sign.

An act signing a contract permitting cancellation without notice might expect to be canceled, and an act agreeing to play "as many shows as may be demanded" cannot complain when asked to do three, six or twelve.

When acts will insist upon proper agreements, and accept those only from managers or agents with some standing, at least, whom they know, cases like Sinclair and Covert-Greenwood will not arise.

Until that time comes there will be agents booking the small time who will conduct and conserve their business to the extent that eventually they will become the leaders in their divisions. It always pays in the end to be square, even in the show business, though few believe it.

Abe Holzman, of the Leo Feist music publishing house, has returned to New York after a long absence to regain his health.

Billy Spencer ("Grogan") has signed with Dinkins & Drew's "Tiger Lilies" for next season.

Cohan & Harris are arranging a field day at the Polo Grounds, New York, on Thursday, July 20, for the benefit of the Home for Destitute Crippled Children.

Frank A. Gotch, the champion wrestler of the world, has a sketch for four people, and says he thinks seriously of returning to vaudeville in the fall.

A testimonial for Frank B. Carr, the former Western Burlesque Wheel manager, is to be given this (Saturday) evening at the Empire Theatre, Brooklyn.

William Trussell, an English manager, who has made a short visit to New York, leaves to day for the return trip.

TALK OF RETURNING ALBANY TO WESTERN ROUTE SHEETS

If Empire Co. Wants to Play the Discarded Stands the Western Managers Must Make Terms With "The Only Woman Burlesque Manager," Mrs. Barry

According to reports circulating on Broadway, this week, Mrs. Barry, of Albany, owner of the former Western Burlesque Wheel house in that city and in Troy, is a most important factor in the burlesque situation just now.

Mrs. Barry for many years played Western Wheel burlesque shows under a most advantageous contract. Not long ago she went to Cincinnati at the invitation of the Empire Circuit executives to confer as to a new arrangement. The new arrangement is said to have included a clause which stipulated that Albany and Troy might be eliminated from the wheel at 90 days' notice. Mrs. Barry agreed to this detail. Very shortly afterward she received notice that next year her two houses would not be on the Western route sheets.

Having gotten rid of two stands which they considered of no value, the Empire Circuit Co. designated Schenectady (Empire Theatre), in which the corporation itself is heavily interested, as a week stand, taking up three days of the Albany-Troy week. The other three days were accommodated by cutting down Jersey City to three days, to split the week with Paterson (The Empire Circuit Co. is said to hold little or no stock in Jersey City).

Just as these highly satisfactory arrangements were completed, a bombshell burst in the Western camp. Word was received that the Columbia Amusement Co. had accepted the Mohawk, Schenectady, and would play it three days, in conjunction with another New York State town.

Obviously the Western Wheel outfit was in poor shape. They were locked up in Schenectady for a whole week with one show, while the opposition was "doubling on them" by playing two shows every six days. Equally obvious was the fact that the only way to evade the handicap of playing one show against two was to secure either Albany or Troy for a split week. But these had been cut out under conditions that made Mrs. Barry far from sympathetic with the plight of her former business associates.

That is as far as general information goes. About the middle of last week the Executive Committee held several meetings, the import of which was understood by the road managers, who were not admitted to the conference or permitted to learn its purpose, to be highly important. The supposition was general that the conferences had to do with an effort to straighten out the tangle.

On Monday of this week all the Executive Committeemen left New York, including Secretary Fennessey, and as late as Wednesday evening the road managers were left in total darkness as to what had been done, a condition to which the road managers have lately become accustomed.

From a perusal of the route sheet for next season on the Western Wheel the "lay-off" week in the east, mentioned last week in VARIETY, occurs between Philadelphia and the Scranton-Wilkes-Barre

stands. No one knows how it is to be filled.

Confirmation of routes has been received from Cincinnati by the various show managers fixing their opening weeks, as well as the five weeks to follow, the Empire Circuit Co. having reserved the right to rearrange the wheel at the end of the sixth week. The same proceeding was gone through with last season, except that ten instead of six weeks were laid out of the opening of the season.

The route and opening dates appear below:

- 1—"Talk of the Town".....Philadelphia.
- 2—"Brigadiers".....Chicago.
- 3—"Avenue Girls".....Washington.
- 4—"New Century Girls".....Pittsburgh.
- 5—"Merry Maidens".....Cleveland.
- 6—"Kentucky Belles".....Baltimore.
- 7—"Americans".....Cincinnati.
- 8—"Imperial".....Louisville.
- 9—"Empire".....Indianapolis.
- 10—"Fashion Plates".....St. Louis.
- 11—"Colonial Belles".....Kansas City.
- 12—"Miss New York, Jr.".....St. Joe.
- 13—"Star Show Girls".....Minneapolis.
- 14—"Washington Society Girls".....St. Paul.
- 15—"Broadway Gaiety Girls".....Milwaukee.
- 16—"Cory Corner Girls".....Chicago.
- 17—"Jolly Girls".....Detroit.
- 18—"Moulin Rouge".....Buffalo.
- 19—"Strollers".....Toronto.
- 20—"Cherry Blossoms".....Montreal.
- 21—"Ducklings".....Schenectady.
- 22—"Watsons".....Boston.
- 23—"Innocent Maids".....Boston.
- 24—"Dreamlands".....Wilkes-Barre-Scranton.
- 25—"Sam Devere".....Scranton-Wilkes-B.
- 26—"Travelers".....Open.
- 27—"Big Review".....Philadelphia.
- 28—"Pat White".....Newark.
- 29—"Tiger Lilies".....New York.
- 30—"Bohemians".....Brooklyn.
- 31—"Fay Foster".....Brooklyn.
- 32—"Sam T. Jack".....New York.
- 33—"Rollickers".....Jersey City-Pat.
- 34—"Merry Burlesquers".....Pat-Jersey City.

Besides the lay-off following Philadelphia there is a three-day gap between St. Joseph, Mo., and Minneapolis. This was filled last season by a four-day stand in Des Moines. The Eastern Wheel plays Des Moines next season, replacing the Western shows.

Thirty-four weeks (one and one-half "open") appear on the Western route sheet. The road managers declare that the preliminary season and several weeks of their own bookings following the close of the regular tour will bring the total to thirty-eight or forty.

The old "pool" scheme has been definitely declared off and next season every manager will be "on his own."

EMPIRE-SULLIVAN-KRAUS SUIT OFF.

The big damage suit brought by the Empire Circuit Co. against Sullivan & Kraus, following the desertion of the Dewey and Gotham theatres from the Western Wheel, has been discontinued.

The action was brought in the United States Circuit Court, New York, and after a short hearing was submitted by agreement between attorneys to a commission. Hearings dragged along for three or five months without anything sensational developing in the testimony.

Henry Troy, the colored singer from the Williams and Walker company, opens in vaudeville at the New Rochelle Theatre, New Rochelle, N. Y., Monday. Sig. Wachter negotiated the vaudeville debut.

EASTERN ROUTE GIVEN OUT.

The managers in the Eastern Burlesque Wheel late last week received their routes for the coming season. In them occur several important changes.

The Eastern Burlesque Wheel will make an entrance into Schenectady next season. At the opening of the tour the Mohawk Theatre, formerly given over to vaudeville under direction of Weber & Rush, will become a burlesque stand playing Eastern shows.

Schenectady is already provided with burlesque. The Empire there has been playing Western Wheel shows since its opening last September. According to the route sheets of the Empire Circuit Co. (Western Wheel) the Empire is to become a full week stand next year.

The Mohawk will play the Eastern shows but three days, splitting the week with Albany. This added time fills the interval left in the wheel by the retirement of Hyde & Behman's Olympic, Brooklyn.

It is the opinion of burlesque men that opposition cannot last long in a town the size of Schenectady, and an early abandonment of one of the houses is looked for. The Empire is the property of the Empire Circuit Co., although Mrs. Barry of Albany, whose house was dropped from the Western Wheel is understood to be heavily interested in it.

Beside the Schenectady change, Des Moines and Minneapolis appear on the tour as new stands. Des Moines is the town played last season by the Western who have now given it up.

The Eastern shows play only four days in Des Moines, moving there from Kansas City and playing Monday, Tuesday, Wednesday and Thursday before moving on to Minneapolis, where they will have their new house.

The only open week left in the Wheel will be that of the Casino, Boston, which takes the place of the Palace in that city. This gap, it is promised, will be filled by the completion of the Casino in October. Until then the shows will have a "lay-off" Dave Kraus' Gayety Theatre in Hoboken appears on the route. This stand was in doubt for a time. The Gayety was leased to William Fox as a picture house. Fox retired from the enterprise after several weeks, and returned the lease to Kraus upon payment of a bonus. Wheeling and Columbus both appear on the list as three-day stands.

THREE BIG COMPANIES.

The list of names of those already engaged for the three Fred Irwin Eastern Wheel Burlesque shows for next season already resembles the roll call of a regiment.

Names of choristers are in everlasting array, and the principals are lining up in a solid phalanx, though all have not been yet selected. Among those who have been are, Jimmy Lane, "Imperial Sextet," Boyd and Veola, Watson Sisters, Hazel Sanger, Magda Dahl and Florence and Margaret Bennett. Miss Dahl, Mr. Irwin's prize singer, will be assigned to Irwin's "Majestics."

Eva Van Osten has contracted for a principal female part in Harry Montague's "New Fashion Plates" (Western Burlesque Wheel) next season.

CURTIN ON NEW YORK END.

In return for his surrender of the London Theatre on the Bowery, New York, as a stand on the Western Burlesque Wheel it is understood that James H. Curtin, a part owner of that house, has been given a franchise on the Wheel in addition to his "Broadway Gaiety Girls." The other show to tour under the Curtin management is understood to have been formerly an Empire Circuit Co. property.

Beside this Curtin has been allotted an office in the suite occupied by the Empire Co. in the Knickerbocker Theatre building. The assumption is that he will have general charge of the Empire Circuit affairs in the east, replacing in this capacity Harry Martell, who heretofore has been the main factor in Western Burlesque Wheel affairs east of St. Louis, where President James J. Butler has his headquarters and from which city most of the Empire Circuit business has been transacted.

On Thursday of this week Mr. Curtin's desk was moved into a prominent position in the Empire offices and on the same day the former London Theatre manager took up his executive duties.

The change of the eastern directorship to Mr. Curtin's hands was greeted with a good deal of satisfaction by the Western Burlesque Wheel road managers.

HOUSE OPEN FOR INSPECTION.

Louisville, July 15.

Louisville is having its first opportunity to see the completed interior of the new Gayety (Eastern Burlesque Wheel). The electric wiring was completed this week. A big illuminated sign was placed over the entrance inviting the public to enter and inspect "The finest burlesque theatre in the world."

All lights inside were turned on and callers were taken around by guides, who dropped a word or two in passing about the peculiar situation, which makes it possible for the house to remain closed.

The managers of the Columbia Amusement Co. in New York maintain that they will open the Gayety Aug. 30, when the regular tour of the Eastern Wheel starts. They say they have the support of the people of the town, and have a plan which will defeat the efforts of their enemies in Louisville to keep the new house closed.

IMHOF LEAVES "EMPIRE SHOW."

Chicago, July 15.

Roger Imhof will not head the "Empire Show" (Western Wheel) next season. After he had organized the company for the coming season and made arrangements to appear in it himself, he was notified by James Fennessey that Jesse Burns would assume the reins of the organization. Mr. Burns submitted burlesque material to Mr. Fennessey and it was accepted, together with Burns as manager. Mr. Imhof's five-year contract with the show expired at the end of last season. Imhof had a new piece in preparation when his plans were upset.

Charles Robinson is out of the cast of "The Follies of 1909" temporarily. He will rejoin, taking Harry Kelly's role when the latter leaves the show, during August, to rehearse for another production.

CHAMPIONSHIP A TIE.

The medal for the championship fisherman of burlesque is yet to be awarded. Fred Irwin and Joe Hollander are a tie. Irwin says he might have won at Rock-away Beach last Sunday, but as a dollar bill came floating in on the tide, "Joe Hollander's wife" Edith, who was "rooting" for her husband, let loose a scream which made the dollar dive, causing Irwin to quit just even with his rival, Hollander, who was one of the two principal comedians with Irwin's "Majestics" last season.

"But I'll get 'em yet," says Irwin. "I will fish anybody, left or right handed, or with a net. Why, when I started in with Joe Hollander last Sunday, he was about two hours to the good. Edith was whooping it up for Joe when I commenced. I was about five fish behind then. I caught up, but Joe won out three more, and I had to drop back for a few minutes. Finally the score was eight to eight, when our lines got tangled. It was exciting because there was a fish on the end. We didn't know which line had it. I said 'Keep cool,' but Joe and Edith wouldn't. We untangled the lines, and the fish belonged to Joe.

"Well, you know what I did. I just caught another fish. That made nine apiece, and then that dollar bill came in. I had my hook all ready for it, but Edith scared it off.

"Don't have any doubt, young fellow, but that I am the boss fisherman around here, and anybody who thinks different has to bring his hook, line, bait and money right to me at any time."

MACK'S "COLUMBIA GIRLS."

It will be J. Herbert Mack's "Columbia Girls" next season instead of "World Beaters," the name Mr. Mack's Eastern Burlesque Wheel show has previously been known by.

Ben Ross has been engaged by Mr. Mack as principal comedian.

"BOHEMIANS" OPEN NEW HOUSE.

Tom Miner's "Bohemians" have been assigned to give the first performance in the Empire Circuit Co.'s new Casino Theatre on Flatbush Avenue, Brooklyn. The company will open there Saturday night, Aug. 14, continuing during the following week.

NEW ROUTE FOR NEW SHOW.

Chicago, July 15.

"The Lady Buccaneers," a Western Wheel show, which Harry M. Strouse is to pilot, opens two preliminary weeks, the first at the Empire, Chicago, August 8. This is followed by a three days' lay-off into St. Joseph, Mo., where the last three days of the week will be played.

The regular Wheel season opens at the Century, Kansas City, August 22. According to the schedule, the route this year has been somewhat changed. "The Lady Buccaneers" goes from Kansas City to St. Louis, then Terre Haute and Indianapolis instead of Chicago from St. Louis, as last season. From Indianapolis the show plays Louisville, Cincinnati, Chicago, Cleveland, Buffalo, Montreal, Toronto and East.

It is believed that all the shows opening in the middle west will follow the same territory, while those coming from the east will arrive here from Detroit, the same as last season.

THINKS NEW ORLEANS FERTILE.

Charles Falke, who is to manage and produce the stock burlesque company at the Dauphin, New Orleans, said this week he thought the field there fertile for the venture.

Henry Greenwall, owner of the theatre, who has been in New York, left Wednesday by steamer for home. Upon arriving in New Orleans he will wire Mr. Falke, who expects to arrange for the opening of the stock burlesque on August 28.

Twenty "first parts" and "afterpieces" have been secured by the manager. The shows will be changed weekly. A few musical productions from Broadway, but long since on the shelf, may be revived by Falke during the season.

Among the principals in negotiation for the stock company are Toby Lyons, Mike McDonald and Charlie Nelson.

53 PEOPLE IN "BEHMAN SHOW."

Fifty-three people will travel with "The Behman Show" next season, under the management of Jack Singer. There will be a chorus of 30 young women, including ten "ponies" and ten "show girls." A male quartet besides seven principals are listed with the organization.

The weekly expense of the aggregation, according to Mr. Singer, will be \$1,500 and the expenditure for new scenery, props, pieces, et al before starting on the road will be from \$15,000 to \$16,000.

"The Behman Show" opens its season at the Olympic, New York. It will follow Andy Lewis' "Mardi Gras Beauties" over the Eastern Wheel.

COMPANY FOR "THE TRAVELERS."

Chicago, July 15.

"The Travelers," the Western Burlesque Wheel show, now being organized for next season by I. H. Herk, will have the following in the company: Edmond Hayes, Messrs. Collins, Betts, Lichky, Vloder; Misses Marie Jansen, McDonald and Harvey. There will be no olio. Sixteen girls and four chorus men will be carried.

Charles Donoghue will be the manager and John Hayes in advance. Three preliminary weeks will be played, the first in Milwaukee, July 31. After that the Star in St. Paul and Dewey in Minneapolis will be opened. The regular season starts in St. Joseph, Mo., August 22.

\$100,000 FORFEIT STANDS.

No offer had been made to meet the tender of a bond for \$100,000 as a forfeit against broken agreements, said Harry Mountford, secretary to the White Rats Board of Directors, answering a question asked whether the United Booking Offices had communicated with the order on its proposal to arrange a Board of Arbitration, with bonds deposited by each side.

"We will accept a bond for \$20,000 or \$10,000, if the United cannot secure one for \$100,000," remarked Mr. Mountford.

ROOF GARDEN WITHOUT PROMOTER.

Woolworth's Roof Garden in Lancaster, Pa., remains dark for lack of someone with a little capital to open it. W. H. Woolworth, the proprietor, is in Europe, and is said to prefer having the place "dark" to turning it over to an employee.

"Consul," Morris' monk, is being taught to walk on stilts.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Robinson, Ill., July 8.

Editor VARIETY:

Just heap a little attention upon the Family Theatre, Brazil, Ind., and its manager, Frank Holland. Mr. Holland traveled with a show once in a subordinate capacity. No use telling him anything about the business. He knows it from the box office to the baggage transfer end, and so you won't forget that he does, Holland continually "picks" at the acts.

Mr. Holland doubles as manager in the capacity of orchestra, playing the piano. As he also is the treasurer and pays salaries, the manager knows what kind of an act you have, and if the jokes are worth telling. As stage manager, he cuts out what he doesn't like, and as orchestra declines to play the music of songs that don't get to his soul.

That's not so much, however, as compared to Mr. Holland on baggage transfer. Though we paid 25 cents a piece for baggage to the theatre, the regular charge does not run above ten cents.

We had a lot of trouble getting out of town, owing to being taxed 60 cents a piece for the baggage to the depot. We objected, so the chief of police of Brazil dropped in at the depot. Lillian Carson's trunk had been checked, and technically must have been in possession of the railroad company, but the chief sat on it until after the train left, holding it as security, he said, for the total transportation bill.

This town, Robinson, "splits" the week with Brazil, the manager here being a regular fellow, but we have scratched Brazil off the list.

If artists want to go to Brazil, they had better look out for the fellow they will see in the main street when leaving the depot. If you say "Hello, Chief," you've got him, but if you don't take notice of that badge, he'll sit on your trunk. The combination-manager Holland is the other fellow to duck.

*Kenwood and Kenwood
Lillian Carson
The Kins-Ners
Scott Leslie and His Girls
Billie De Vere
Iola's Dogs and Monkeys.*

Reading, Pa., July 14.

Editor VARIETY:

The acrobatic trick VARIETY described last week The Four Lukens did two years ago at the Grand Opera House, Pittsburg. Joe Bottamly, the head of a casting act, saw the show twice during the week. We did it at every show that week.

We are doing the trick every day here in the gymnasium, and will be glad to show it to any one who cares to see it. We are not using any ropes or harness of any kind.

Harry Lukens.

[The acrobatic trick referred to by Mr. Luken was described as "a loop-the-loop," ending in a throw of the flyer to the opposite bearer, the flyer doing a "half-twister" in his course to the second catch.—Ed.]

New York, July 10.

Editor VARIETY:

When Mansfield and Wilbur dissolved partnership in 1907, it was mutually agreed to divide possessions equally. Mr. Wilbur selected the two sketches, "The Shadow" and "61 Prospect Street," those being considered best adapted to the display of his personal talents, leaving as my share our two first sketches, "A Bird and a Bottle" and "Color Blind," written by the late Geo. H. Emerick, in 1900.

VARIETY of July 3 makes the announcement from London that Mr. Wilbur has produced a new sketch called "Her First" at the Holburn Empire. This sketch in plot is plainly the one allotted to me as my property, namely, "A Bird and a Bottle," the only change in the entire playlet being the name of a character spoken of as a brother instead of a cousin.

As our agreement was verbal only, I have no redress except in an appeal to all fair-minded members of the profession for recognition of my rights, which appeal I now put forth.

Gertrude Mansfield.

Cincinnati, July 12.

Editor VARIETY:

Regarding Carroll Johnson's statement that I am using a recitation of his, or an imitation of it, I stated before that "The Kid's Last Fight" was written by me.

It is an old saying that money talks. I enclose \$20 as a bet to back up my statement. If Mr. Johnson believes he is right and that I am using his story, let him cover this, and I'll bet some more that not only is "The Kid's Last Fight" original with me, but that I can get more out of it than the venerable Carroll Johnson with his "Finish Fight." He evidently believes that he is the only one who can deliver the goods.

Let him cover my money and I'll leave it to a committee of artists to decide whether I am using his stuff or not.

Mr. Johnson, it's up to you.

Jack Irwin.

(The receipt of the \$20 mentioned by Mr. Irwin is acknowledged.—Ed.)

Edwardsville, Ill., July 7.

Editor VARIETY:

In reply to a slam given the Airdome of Edwardsville by Beecher, Maye and Ethel in VARIETY July 3, would say there is no compulsion whatever for acts to stop at home of manager. It was only as an accommodation to those not wishing to stop at hotels.

Our piano player has had years of experience and no real "artist" could say a word against our musician.

*Arthur Gillespie
(Mgr. Air Dome).*

Lee Harrison is back in New York with a few water blisters, acquired on the St. Lawrence River through the fish which Lee couldn't catch, bringing worry over it. Joe Weber, instigator of all "The Climaxes," was with Lee, but is without the blisters.

London, July 7.

Walter C. Kelly slam-banged right into society last week when he gave a special performance before the Duchess of Sutherland.

Milt Wood disappointed for some unknown reason at the Tivoli this week, having been billed there. No one is aware of the reason for Wood's non-appearance.

Billy Gould has returned to London from the continent. He will remain here until sailing for New York.

Frederic Melville and his "Moto-Girl" leave for the States Aug. 5.

Another dancing number at the Coliseum is called "The Turkish Dancers." A couple of girls resembling those who may be seen in the cafes of Paris are claimed to have been attached to the suite of Turkey's ex-Sultan. They seem lost on a vaudeville stage, and upset because they cannot break into a "cooch." A young fellow dressed as a Turk assists.

The bill at the Coliseum this week is somewhat mute evidence of what may be done with a vaudeville house in no time, if one line of action is persisted in. A Russian dancing troupe, a Turkish dancing act, two French vocalists singing in their mother tongue, three "straight" singing acts, a dramatic sketch, a "straight" juggler, and one comedy number compose what is called a vaudeville show. Business could not be any better at the Col., but the placing together of bills similar to this each week won't hold the patronage.

"The Footstep" is the melodramatic piece at the Empire, Shoreditch, this week. The plot has been in part taken from the protean sketch played about by Henri Du Vries. There is a struggle between the girl and the man. That is not the only original bit in it. Jessamine Newcombe is chief actress and struggler.

"The Cow Boy Wizards" were at the Middlesex last week presenting what is claimed to be "an original illusion." The illusion is precisely that shown in the States by the Juptier Brothers, with the difference that the one at the Middlesex does very little, and from the style in which it has been put on, has small chance of passing through London.

As the first real skating act playing London, Reynolds and Donegan, have been having things theatrically all their own way. They are constantly showing new dances, and go splendidly each night.

"Peter," the chimpanzee at the Palace, sails July 24 on the Philadelphia to open August 2 at Hammerstein's, New York. The "monk" has had to be restrained by electric wires from leaping into the orchestra.

"The Russian Dancers" at the Coliseum are packing the house. Seats are at a premium.

Harry First and Co. in "The Matrimonial Fee" should prove a good comedy turn in and out of London. At the Metropolitan last week the sketch kept the audience laughing from the start.

Kathryn Miley has been held over for another week at the Tivoli.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Before the latest "combine" rumor English vaudeville looked as though it were booked for a red hot time through the rivalry of the managers. With the Barassford halls in the provinces, Gibbons is well fortified to "go after" Stoll. Both have been after the small provincial managers without the walls of the big offices endeavoring to secure their support by booking the houses.

It is said that several out-of-town small-circuit managers have seen the big stick handled by an emissary of one end of the opposition. The representative intimated that unless the small manager found it expedient to book at once with his principal, he would wake up some morning to find an opposition house before every theatre on his circuit. That's building 'em almost as fast as Keith does on paper.

There's a report Gibbons intends building shortly in Stratford to oppose Stoll's Empire there, while to keep the rolling water of new houses level the report also credits Stoll with an intention of building in Holborn to fight the Gibbons' gold mine in that suburb, Holborn Empire.

Daisy Mayer is appearing at the Euston this week, doing her pathetic "coon" song.

Archie Royer is at the Camberwell Empire this week. His billing reads: "Archie Royer, An American, and What a Nut."

Cohan of Lowenwirth and Cohan has returned from a visit to the States. The team is at Belfast this week.

Marien's Dogs opened at the Palace this week, and the act was a scream from start to finish. The shoes the dogs wear caused most of the laughs.

Charlie Reed, of the Gibbons office, will soon marry Flora Cromer, "The Sweet Lavender Lady."

B. G. MacLachlan, of the Stoll forces, is in charge of the Coliseum, while Dundas Slater is on vacation. It must be that Mac is a hard working young fellow, as he was having lunch in his box on Monday afternoon, while looking the show over.

The Hippodrome in Nottingham has been closed for a few weeks over the warm weather. It is probable that the warm weather was expected, but as yet it has not shown.

Barnes and West, who have been in London for a few weeks, leave for the Continent shortly to fill engagements there.

Max Waldon, who appears at the Euston this week, should take a tip that is handed him by the gallery. The female impersonator is being "kidded," and a whole lot of fun is afforded the rest of the house. Waldon's act is generally very slow, but if he added a touch of the burlesque to it, as he was forced to do at the Euston, he might become popular.

There was a "rough house" at the matinee of the Empire, Shoreditch, last Saturday when a fight started in the first balcony. One man was pushed over the railings into the audience below.

The Water Rats' motor run to Brighton on July 4 proved a big success. The weather was perfect, and everything went off without a hitch. Harry Tate had the run in charge, and the sixty-eight cars left the Vaudeville Club at noon, arriving in Brighton about 2:30. Luncheon was served at the Hotel Metropole, looked over by William Lee. Sir William Treloar and members of the Water Rats spoke. The return was started at about 7 o'clock in the evening. About three hundred persons took the trip.

Ray Cox, who opened at the Coliseum this week, got over a lot of "Yank" stuff, and certainly did get away with it nicely. There was quite a deal of material not understood, but the audience recognized Miss Cox as an artist almost immediately, and the comedienne deserves a whole lot of credit.

Irene Franklin and Burt Green are again reported to open at the Palace soon.

Montgomery and Moore are slated to play the Palace on August Bank Holiday (Aug. 2).

The Four Fords will be among the Yank arrivals this week. This act is booked for the Palace in August.

The Big City Quartet, who opened this week at the Palace, while getting away well, proved the statement that "straight" singing fours do not seem to cause much excitement on this side. While the singing is possibly as good as has been heard at the Palace in some time, a quartet with rough comedy men would have gone much better.

Charles Hawtry in one sketch and Fannie Ward in another are both billed to head the opening bill at the London Hippodrome at its reopening, Aug. 2. Clare Kummer is also billed for this week.

Attleboro, Mass., is to have two new moving picture theatres. Allen & Guild will build one on Bank Street. The Bates-Heywood Co. will operate the second place, also on that street.



ALICE LLOYD

The fascinating little English singing comedienne, who sailed Wednesday, July 14, on the Mauretania after another brilliant season in American vaudeville, under the direction of PAT CASEY.

Miss Lloyd will return in the fall to again tour the circuits, her popularity and immense drawing power remaining undiminished on this side.

That the charming singer rests upon a firm foundation of American regard is substantiated by the steady growth of her name as a box office magnet, since the day she first appeared in New York some three years ago.

At that time PERCY G. WILLIAMS had headlined for his Colonial Theatre THE McNAUGHTONS. The week previous to the opening of The McNaughtons and Alice Lloyd, Mr. Williams was asked: "Who is this Lloyd girl; sister of Marie?" "Yes," replied Mr. Williams, "and she's the wife of Tom McNaughton; that's why I had to bring her over. Couldn't get the McNaughtons without her."

After the first matinee on Monday, ALICE LLOYD was the headliner of the Colonial show, her success having been a sensational one, and Miss Lloyd has headlined every bill she has played on since. Last Sunday, at the conclusion of Miss Lloyd's engagement at Young's Pier, Atlantic City, where she broke the house record by \$1,500 on the week, a silver cup was presented to her, inscribed "From the Philadelphia admirers of Alice Lloyd in Atlantic City."

Miss Lloyd has received souvenirs of this description in nine of the United States.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, July 5.

Messrs. P. L. Flers and Eugene Héros, authors of the revue at the Alcazar d'Été, considering the critique in the Temps, spiteful beyond the limits, have decked to sue that journal and A. Brisson, the writer, for \$9,650 damages. There is certainly much truth in what Brisson said of the show, but he no doubt feels a little sore on account of a good skit in this revue about the ball in the office of Les Annales, of which the Temps critic is also head cook and bottle washer.

All the resorts of the Champs Elysées are feeling the evil effects of the bad weather (to say nothing of indifferent programs), and the summer season, up to the present, is disastrous. The Jardin de Paris did not light up one night last week, and as for the artists, it is the old story, "no work, no pay." On the other hand, the Olympia, Parisian and Moulin Rouge are doing a roaring trade, the new revue for the reinauguration of this last resort being excellent.

In spite of the excellent business at the Olympia, "Mr. and Mrs. X," the monkeys, leave for Brussels July 15, previous to opening at the London Hippodrome in August. The Olympia may be closed by this date, for the short remaining summer season, during which time some changes may be made on the stage previous to its reopening (probably managed by a company) under H. B. Marinelli's direction.

H. Blondel, stage manager of the Folies Bergère, denies the report, which was circulated in some mysterious manner, that he would assume the direction of Parisiana. He will remain in charge of the stage in the Rue Richer, where repairs are being actively pursued. When this hall reopens early in September, the staircase and partition which divided the auditorium from the main promenade will have disappeared and the stage will be visible from the winter garden.

The Petit Casino, a small concert hall on the boulevards, is closed for some alterations, but will open again at the end of this month.—James Guion, formerly known as Gugusse of the old Hippodrome (the prototype of all others 30 years ago), Place d'Alma, is in low water, and a collection has been made for him by M. Rantey, of the circus of that name.

A trainer of alligators, with a small side show in "Luna" Park (Paris), under the name of Princess Siva, was the victim of an attack from one of her animals this week, which necessitated her being taken to a hospital for a few days. While parting two alligators (a mother and its offspring) which were fighting, the bigger creature seized the Princess by the arm and had to be shot dead before releasing its hold.

Paul Cleves, at one time director of the Châtelet and Porte Saint-Martin theatres, Paris, died here this week at the age of 70.

TWO "CHING" JUGGLERS.

There are a couple of "Ching" jugglers on the other side of the ocean. One would like to reach New York next summer. He is the original Ching Ling Foo, a genuine Chinaman. The other can't make America until 1911. He is Ching Ling Soo, not a Chinaman, but one Robinson, a New Yorker.

Though not a yellow-skinned person in the natural state, Ching Ling Soo has deceived ever so many people during his travels. The Chinese ministers and ambassadors at the different points visited have banqueted him. Two real Chinese assistants are carried by the American, who has been a large hit in Australia, his last visiting place. Ike Rose, the foreign agent, has the handling of his time, and would like to place a 1911 date, but Ike ought to know that no one in the States books over three days ahead. The vaudeville managers haven't even heard that there is going to be a 1911 over here.

Ching Ling Foo, the original conjurer with the Chinese title, would like to reach this country if the rules and regulations affecting immigration of his countrymen would not also prevent his landing. He may come in by way of the Seattle Exposition.

Pat Casey has been working for Ching Ling's appearance some time.

Casey has likewise been commissioned by Rose to place American dates for Ching Soo. Each act is asking \$1,500 weekly.

Sam Harris, of Bridgeport, Conn., brother of Ben Harris, manager of the Young's Pier Theatre, Atlantic City, died July 14 at Turnerville, N. Y., of Bright's disease.

W. Passpart, the foreign representative for the Orpheum Circuit, after a stay in New York of several weeks as the guest of Martin Beck, sailed for Germany last Tuesday.

MIRROR-REFLECTED VOICE.

During the short vacation Dollie Toyé and her wonderful double voice have been taking around New York Miss Toyé has been the subject of specialists, clinics and vocal cultivators, all striving to find how the young woman has developed her tenor and soprano tones without straining.

One physician inserted a mirror in Miss Toyé's throat to better enable him to watch the play of the muscles used while the girl is singing. He pronounced her control of the vocal organs marvelous, and said that in his opinion the continual performance of contrasting her notes would work no harm.

While calling upon a teacher of singing Miss Toyé, after having heard his opinion upon her "own" voice, commenced to sing in the tenor register, mystifying the instructor who heard the man's voice in his studio.

Though there has been plenty of side-fun in her experiences with professors of the past few weeks, Miss Toyé says the experience has buoyed her up with confidence.

She also pauses to remark that her "own" voice is a contralto, not a soprano or a mezzo-soprano. The chances are since interviewing one specialist that Miss Toyé is going into training to beat the highest note Ellen Beach Yaw reached. Miss Toyé says she can, and there's no one who knows more about her twin voices than herself. Next week the young woman is billed to reappear at the American—on the Roof.

AUSTRALIAN CIRCUSES.

Sidney, Australia, June 12.

Cass St. Leon and his troupe, comprising Honey and Cherry, Madame Philippa and various members of the family under assorted aliases, are working along to the Victorian capital, which they hope to reach about the middle of July. The show is a compact little one and doing well.

Wirth Bros.' Circus is playing the New South Wales towns to good business.

Anna Marble is the author of the new skit in which Tom Nawn will appear on the Orpheum Circuit, opening Sept. 6.

FROM STAGE TO KITCHEN.

Clayton, N. Y., July 15.

"A \$2,500 headliner in the kitchen" may be seen by visitors hereabouts for the sum of \$2.50 without incidentals. Of course, \$2.50 is more than the vaudeville houses charge, but it's harder to cook than it is to give some "headline acts," and in this case you receive more for your money.

The headliner is May Irwin; the kitchen is in the brownstone cottage over on Irwin's Isle, formerly May Irwin's Island—but that was before May, the genial and stout hostess, decided to cater from the larder to the public during the hot summer months.

"Irwin's Isle" is now a stop-over place for yachts and motor-boat parties. Once in a while a bunch comes up from Watertown, that gay village which sets its town clock by the depth of the creek. They reach Clayton by train, charter a boat for the three mile water trip from here to May's open house and cafe, then pay \$2.50 each for breakfast, lunch or dinner, as may be desired. There are no two prices at Irwin's Isle. The rate is \$10 daily, including room. One-quarter of that is \$2.50, whether the one-quarter is "ham and" for breakfast, or fried chicken and soufflé for dinner, each taken from May's own recipe in her cook book, written before she decided to convert her summer home into a hotel.

On the Island, besides May, her husband (youthful but important) and the waitresses, there is a beautiful house on one of the most commanding and prettiest spots on the St. Lawrence River. A view may be had for several miles either way when one is not looking over the small farm, where are grown all the vegetables May cooks by her own recipes.

When the rush is on, usually Sundays from 1 to 2:30, May hands out "bridge" equipment to her visitors, and starts for the kitchen. Nothing more is heard of the comedienne, until the food appears. When the dessert has been passed around, the rumble of a few steps about the ovens to the jingle of a "coon" melody is May's way of telling the help everything is over for the day.

The natives who wondered at first why May Irwin made a hostelry of her handsome home have reasoned it out that she did so to avoid "summer guests." Usually there were from ten to fifteen at one time visiting the Irwin Island during the past summers. Invited to remain a few days, several misunderstand the invite to be for weeks, with the conclusion reached probably by May that if she must have perpetual boarders, there might as well be revenue. She is delighted with the changed condition, and ascribes one of the causes of joy to the fact that there is no telephone in the house.

"I don't expect any theatrical trade," said May the other day, "and I want it just as it is. How will you have your eggs, flipped over, a la Irwin, or a la Child's. You know I'm there with any style."

Over in Clayton the citizens think Miss Irwin's scheme is "great," but rather dubiously refer to her husband as "Sister Irwin." They agree he is a nice fellow, even though they can't remember his name.

On the letterheads of the Irwin Island Inn is a line reading: "Always leave them smiling when you say good-bye," but May has got to tell a pretty good joke to stand off that \$2.50 charge.



FLASHLIGHT OF "THE GOO."

Showing 600 property owners attending the BARN DANCE and entertainment at DAN SHERMAN'S FARM at CENTRAL PARK, LONG ISLAND, on JULY 4. Making up the program were five vaudeville acts, besides SHERMAN AND DE FOREST'S "JAY CIRCUS."

NOTES

The Three Keatons will sail from the other side for New York on the Oceanic July 28.

Cameron and Gaylord have been engaged for 20 weeks on the Morris time next season.

B. A. Myers is placing the shows for the big carnival to be held at Omaha from Sept. 29 to Oct. 9.

The McNaughton's play the Temple Theatre, Detroit, next week and will be at Shea's, Buffalo, after.

Arthur McWatters and Grace Tyson are considering several offers received for productions next season.

Dolly Connolly and Percy Wenrich will first play their act in the east on July 26 at Young's Pier, Atlantic City.

Ernest Pantzer, a brother of Willie, has in preparation an acrobatic number in which a midget or two will be employed.

Princess Rajah has been held over for next week at Morrison's, Rockaway Beach, something out of the ordinary for the sea side.

Jerome and Schwartz will play vaudeville next season, booked by M. S. Bentham, opening at the Fifth Avenue, New York, Sept. 6.

Jerome H. Remick is in town for a month or more, having come to the New York headquarters from his summer home in Massachusetts.

Julian Rose returned from London on Tuesday to commence rehearsals with the Klaw & Erlanger production he is to play in next season.

"The Newlyweds and their Baby" will start the season at the Lyceum, Rochester, Sept. 6. Countess Olga von Hatzfeldt will play "Mrs. Newlywed."

William Josh Daly of the Morris office has discovered a place called Sunbury, Pa., and a park in that town. During the winter the park is Sunbury.

For the first time in several months the bulletin board in the License Bureau is clear of scheduled hearings on complaints brought by artists against agents.

Spalding and Riego, John Weil, Ballerini's Dogs and Luciana Lucca, all foreign acts booked for the Orpheum Circuit, arrived in New York during the week.

Pat Casey has booked Dazie to open in Pittsburg Aug. 23, continuing on throughout the season on United time. Dazie's foreign engagements will be postponed.

One of the Martinetti and Sylvester team injured himself at Hammerstein's last week, causing the abrupt termination

of their four weeks' run there. The Frey Trio replaced them.

Harry Madison and Leona Thurber (Mrs. Madison) have an act in "one" to present next season. It is the "shopping tour" scene taken from "Coming Thro' the Rye."

Ed Blondell has been booked through Louis Pincus to open on the Pantages time at Spokane August 8. Wormwood's Animals open at the same house the week before.

Rose Stahl, with her company, left England yesterday (Friday) on the Cedric, arriving in New York next Saturday. Miss Stahl opens her season September 6 in Bridgeport, Conn.

Bessie Wynn sailed on the Teutonic on Wednesday for a visit in Paris. Miss Wynn will leave the other side to play a return engagement at the Brighton Beach Music Hall Aug. 23.

Louis Robie and Phil Sheridan have offices just across the corridor from the Columbia Amusement Co.'s suite in the Gaiety Theatre building, New York. Jack Burnett is located with them.

Hal Godfrey opens at Detroit July 26, his date at the Fifth Avenue for that week having been shifted for convenience. Mr. Godfrey is booked steadily until next spring, when he will again sail for England to reopen at the Tivoli, London, in June.

Mr. and Mrs. Edward H. Lucas, the English couple, who have played over here in "Scenes From Dickens," sail for their home to-day (Saturday) on the Baltic. Following a tour of the Gibbons halls in England, they will again visit this side next fall.

Ben McNally of The 4 McNallys, now in Germany, says that at the expiration of the engagement at the Apollo, Berlin, the wire act will dissolve, the young woman leaving it. The McNally boys under the name of "The Three Macs" will present a comedy act about Aug. 1.

Daphne Pollard, the singing comedienne, has been re-engaged by William Morris for an indefinite run at the American Music Hall, New York, where she opened last week. The independent manager has likewise contracted for her appearance next season over his circuit for thirty weeks.

By-laws of the Booking Agents' Board of Trade have been distributed in print. In addition to details already announced, the by-laws call for the appointment of a general counsel whose duty it shall be to advise members on legal points and appear in court to defend members of the association or to act as counsel in prosecuting a suit. Such service is to be free to members.

Eddie Pidgeon, the Morris publicity man, sent one over the centrefield fence on Monday when he introduced "Consul" to U. S. Commissioner Shields, with a request for naturalization papers for the "monk." Having previously provided himself with an accident policy and an attorney, Eddie felt quite safe. The Commissioner declined to grant the application, on the ground that "Consul" knew not how to play pinochle without the sevens and eights.

A cable received at the Marinelli New York branch this week said that H. B. Marinelli had been awarded \$750 damages in his libel suit brought in London against Joe Boganny, of the Boganny Troupe. The damage was alleged to have been caused through the assertion that Marinelli was instrumental in sending over to New York a "fixed-up" company of acrobats in place of the original Boganny Troupe of Acrobatic Bakers, one of the first foreign acts booked for Klaw & Erlanger's "Advanced Vaudeville" two years ago.

"TWO BILLS" IN CHICAGO.

Chicago, July 15.

"The Buffalo Bill and Pawnee Bill" combined shows spread their tents for the first time in Chicago at 63d Street and South Park Avenue, occupying the old Washington Park race track, opposite "White City." Seats have been provided to accommodate about 10,000 people. It is said all the tents were not used. This was evident by arena space, which might have been enlarged. The Buffalo Bill show is not unknown to Chicagoans, the outfit having appeared here nearly every season. The "Two Bills" show attracted wide attention. The old "Wild West" pictures are again reproduced with marked realism, equaled only by the Miller Brothers' "101 Ranch" at the Coliseum last year.

There was a large crowd Sunday afternoon, despite threatening rain. The several side shows were liberally patronized. The latter half of this week the show will be seen at Riverview Exposition.

NEEDS LARGER ROUND TOP.

Chicago, July 15.

A one hundred and twenty foot top was ordered last week for the Dode Fiske show. It is using a hundred foot at present.

Although in reality a circus, the Dode Fiske aggregation bill themselves as a "dog and pony show." Dode Fiske, who is here, reports good business.

"BIG SHOW" HAS "BLOW-DOWN."

Des Moines, Ia., July 15.

The Barnum-Bailey Circus arrived here this morning from Atlantic, after having experienced a "blow-down" in that town. A big wind storm arose at 9 o'clock last evening and struck the tented city with scanty warning. The big top withstood the pressure, but the artists' dressing room tent gave way and was blown flat. The wardrobe of the artists was in a great many cases entirely ruined, but none of the occupants of the enclosure was injured.

ORGANIZED TOO SOON.

Chicago, July 15.

The Andy Macakay European Circus, organized to play for the Elks, Milwaukee, this week, opened in Detroit, June 29, and closed at the end of that week. The organization showed lack of funds on hand. It carried ten cars of stuff from W. P. Hall of Lancaster, Mo.

The Elks had a tremendous advance sale, and at the last moment arranged with the Norris & Rowe outfit, showing in Milwaukee this week.

CIRCUS THREATENED.

Chicago, July 15.

W. P. Hall, of Missouri, is quoted as saying that he has bought enough material from defunct shows to start a circus. Those in circudom are under the impression that Hall will carry out the threat.

BIG DEAL IN DOG MUZZLES.

Jacksonville, Ind., July 15.

The Metropolitan Shows, which played here last week, found itself against a new "trimming" system. Jacksonville has one of the strictest city ordinances in the country against the liberty of dogs. There happen to be 150 canines with the Met. shows, and it was intimated to the owners that would be required to provide a muzzle for every one of them. A brisk trade in the dog muzzle market started with the arrival of the show.

Harry Clark, superintendent of the lot, who has been ill for some days, but insisted upon staying with the show, was removed to the hospital in Terre Haute from Jacksonville. Manager Anderson's two sons, Earl and Verne, were also on the sick list.

PARISIAN SOCIETY CIRCUS.

Paris, July 5.

There is a wealthy Frenchman whose hobby it has been for years to run a private circus once a year. The annual performance of the Cirque Molier was given on July 1, to 400 invited guests, well known members of Parisian society.

The ringmaster, Marquise de Bourdelles, dressed in a red coat and knee breeches, was assisted by a score of aristocratic men similarly attired. Dr. Drouhet presented a clever mare, an acrobat turn was given by Lieutenant Hebert, of the French Navy, while Comte de Bellevue, Baron d'Eyrieux and a number of pretty women played a pantomime, "King Sun." The show terminated with a spectacular procession of Joan of Arc leaving Chateau de Vacouleurs. Admission was by invitation only. There were many who willingly would have given \$100 for a seat. M. Molier's annual circus has become quite a social function closing the Parisian season.

HEADLINERS NEXT WEEK.

NEW YORK.

Eltinge and Grace LaRue (joint), American.

Gertrude Hoffman, Hammerstein's.

Dazie, Brighton Beach Music Hall.

Louise Dresser, Fifth Avenue.

Gus Edwards and "Hotel Laughland" (joint), New Brighton Theatre.

CHICAGO.

John Hyams and Lelia McIntyre, Majestic, Chicago.

DENVER REFUSES LICENSE TO THE RINGLING SHOW

**H. H. Tammén, the Denver Newspaper Owner and
Circus Man, Accepts the Occasion to
Play the Ringlings.**

Denver, July 15.

The Fire and Police Board on Tuesday refused to issue license permitting the Ringling Brothers' circus to show in Denver on July 26, the date already billed.

The reason given by the Board for this refusal was that the Ringling Brothers had ignored the orders of the Board by "covering the paper" of the Hagenbeck-Wallace Circus that had a previous date, but there may have been other reasons also.

Following the decision of the Board, H. H. Tammén of the Denver Post and one of the owners of the Sells-Floto shows, an "opposition" circus to Ringlings', endorsed the action in these terms: "The Ringling Brothers' Circus is a great business organization; the 'Standard Oil' of the tent show business. I have just been reading an article explaining the very complete way in which the Ringlings have built their show as a money making concern, starting with the absorption of the Barnum & Bailey concern. They followed by taking Forepaugh-Sells, and they have continued that process until only two considerable shows now remain outside their trust, the Wallace-Hagenbeck and the Sells-Floto, in which latter I, my partner, F. G. Bonfils and some other representative men of Colorado are stockholders.

"But in their anxiety to make money the Ringlings have lost control of the merely human end of the show business, and their advance agents of the road have discovered a thousand different varieties to a trick of covering a competitor's paper, for which they have been ruled out of Denver by the Fire and Police Board.

"I know, because I have had to meet these methods myself. I met them first eight years ago, when I started the dog and pony show, from which the Sells-Floto Circus has developed. The Ringlings had a big concern, and my dog and pony show was a small concern, but they looked upon me as a competitor; they covered my paper; they would tell a farmer whose barn I had hired for advertising that I had 'busted,' so that they might stick their bills over mine, and in their greed for money and monopoly there was no trick that they wouldn't stoop to."

"But they can have all that," continued Mr. Tammén, "and, as a matter of circus business we can meet them and fight them. The interesting thing and the humorous thing about it to me is that the Ringlings in their greed for money, in their ambition for more business, have created an organization that they cannot control. These brothers are a band of moral young men; everybody knows that, because they themselves have admitted it. Their financial machinery is as exact as a cash register, but they go about the country with an aggregation of twelve hundred people and after twelve hundred follow a band of camp followers that the police of our cities are unable to take care of.

"For instance, in Lynn, Mass., the Ringlings showed on June 7. Next day seven

criminal offenses had been reported to the police of that town; of course, the Ringling Brothers don't want those things to happen. They want them not to happen. They want the moral atmosphere of the show to be as nickelplated as its financial machinery, but they cannot deliver the goods. The job has gotten beyond them. Their agents bribe municipalities, evade the payment of 75 per cent. of their proper license fees, cover the paper of other shows in defiance of police orders, as they did in Denver, and after their agents and the circus is the gang of criminals and toughs. I am sorry for the Ringlings," said Mr. Tammén; "they are nice young men, moral young men, ambitious young men, so greedy for money and monopoly that they cannot see anything else in the world; but the job has gotten away from them, and Denver is not the only western city that will refuse them a license.

"And now it has come to this: It's not competition I fear, but the record they leave behind them that the Ringlings deplore but can't prevent, which is injuring the advance arrangements of the only two independent circuses in the country.

"The Ringlings will be stopped from giving a show as well in other western cities, among them Seattle and Spokane, and I'm the man responsible for it all."

A representative of the Ringlings in the city says the matter will be taken to the courts, and that the barred circus proprietors will go the limit to secure an entrance here.

BACK TO CHICAGO.

From all indications the Barnum-Bailey Circus is to shortly head back to Chicago, where it opened its season to indifferent business. According to contracts recently filed with the Interstate Commerce Commission, the show gets to Chicago about Aug. 1. The contracts on the Chicago & Northwestern name eleven stops between Aberdeen, S. D., July 5, and Elgin, July 31. This route is pieced out with a list of movements on the Chicago, Rock Island & Pacific, within the same period.

Besides the fact that the Barnum-Bailey outfit has played Chicago this season, the Buffalo Bill Wild West has appeared since its departure. The Big Show got into Des Moines July 15, preceding the Two Bills' by about a month. The Ringling property also plays Cedar Rapids, Iowa, in advance of the Cody-Lillie outfit. At the opening of the circus season the frequency with which the Wild West followed the Ringling show in the east caused a good deal of comment among circus people, recalling the unhappy trip along the Pacific Coast last season, when both shows paraded through the territory, the Ringlings just in advance of the Wild West.

J. D. Newman, general agent of the No. 2 Gentry Show, according to rumor, will be associated with the Ringlings next season.

STRANDED TROUPE BACK.

A troupe of American circus artists who landed from one of the South American steamships in this port Tuesday morning, viewed old Manhattan with wild delight. They had been up all night watching from the deck for the welcome sight of the "Dreamland" (Coney Island) tower, the first sign that indicated America and home for them. They were returning from a tour which included many and varied adventures, beginning with what threatened to be a long quarantine in Venezuela, where yellow fever was raging, and ending with being stranded in Port of Spain, Trinidad.

In the company were the Vadis Sisters, aerial act; Les Jundts; Le Centre and Lerue, D'Estelle Sisters, Schwartz Family, Nelson Brothers and Press Florence and Zamora, the latter an illusionist.

The troupe had been shipped to Caracas, Venezuela, under contract to Carlos Guia. For this engagement (four weeks on the city exhibition grounds) they had a guarantee from the government, and all would have been well with them except that they were forced to pull up stakes and move away upon the breaking out of the fever. They had another week to play in Caracas, but decided to get away at the end of the third, being warned that the "raising of the flag," announcing a quarantine, might occur at any hour.

They moved to Macutia in the same republic, but were forced to wait over a week for a steamer to Port of Spain. Here they spent five weeks. One night's performance at the Princess netted them a good amount of money, but they were unable to secure the house for further performances. During the inactivity they made arrangements to have the canvas formerly used by the Jordans and stored in Barbados shipped to Port of Spain. It was found impossible to have it transported by steamship and a slow-going sailing vessel carried it. This necessitated laying off in Trinidad for five weeks. Upon opening under canvas in Port of Spain the show fared only indifferently, and the members of the company at length took charge of the enterprise. They earned enough money with some assistance from home to pay their fares back to New York.

The artists returning to New York are full of praise for John P. Moffat, the American Consul at Port of Spain. Mr. Moffat advanced \$70 towards their fares to New York, besides guaranteeing the sum of \$170, the amount of indemnity demanded by the authorities to waive the quarantine on the actors.

RINGLINGS CUTTING DOWN?

Washington, July 15.

Contracts with the Chicago & Northwestern Railroad to transport six empty cars from the Ringling Circus to Esrabee, recently filed with the Interstate Commerce Commission in Washington, have aroused the suspicion that the circus magnates are cutting down their equipment. In the consignment are two box cars, one passenger car and three flats.

BACK TO THE WAGONS.

Chicago, July 15.

W. L. Clark has given up the railroad for his show and has returned to wagons. The show is now in the west.

CLOWN DECLINES SALARY CUT.

Des Moines, Ia., July 15.

Sylow, the clown with the Barnum-Bailey Circus left the show at Aberdeen, N. D., following an attempt by the management to cut his salary for the remainder of the tour. Sylow refused to accept a reduction.

The stand at Sioux City was skipped by the circus, a cloudburst having flooded the town. The previous stand at Sheldon, Ia., had a heavy thunderstorm after the matinee, leaving the grounds in poor condition for the night show. The last wagon did not leave the Sheldon lot until eight o'clock the next morning.

The jump from Sheldon was made direct to Lincoln, Neb., following the eclipse of Sioux City. The train did not make Lincoln until late Sunday night.

A SUBURBAN "WILD WEST."

What does Billy Burke care if the vaudeville business goes to pieces? He's got a wild west exhibition in Classon Point, Long Island Sound, that has been bringing him in regular money.

Pat Casey is also interested to a greater or less extent in the enterprise. The show carries 20 head of horses, fifteen real Indians, half a dozen broncho-busters, "Buck" Hardy, formerly a feature with the "101 Ranch" Wild West, Prairie Kit, "The Arizona Kid," who was with the Buffalo Bill outfit until a broken collar bone forced his temporary retirement from the arena; Texas Charley, a broncho-buster and Mrs. Buck Hardy, who with her husband does equestrienne feats and sharpshooting.

Associated with Burke in the enterprise is Frank A. Robbins, Jr., a son of the veteran circus manager. The ground covered by the show is 200 by 200 feet and represents in real estate values something like half a million dollars.

The show will continue all summer. Among the added attractions which are planned by Billy Burke is a series of weeks in which his ex-partners (including Ed Howard, of Howard and North) and Tom Dempsey have promised to officiate as announcers.

In the outfit are four colored musicians. The single tune known by each of the colored men is "Are You Sincere?" played for every feat attempted.

The other day while the "wild man" was executing a "war dance" in the "arena," someone accidentally pulled off his wig, when the "band" started up "Are You Sincere?" to cover the fluke.

At another time as "the champion rough rider rider of the world" was announced, the band hammered out the melody, even while the rider dropped his handkerchief, dashing around the ring at full speed to pick it up, which he did by bending over as the horse stopped when again reaching that point.

The Howard Damon Shows are this year taking the recognized circus lane coming north from Pennsylvania towns and including the Atlantic Coast seaside resorts and other Jersey summer recreation places. They change from the C. R. R. of N. J. to the West Shore, floating around from Jersey City to Weehawken.

GAUMONT'S AMERICAN FACTORY.

Flushing, N. Y., July 15.

The Gaumont Co., of England, engaged in the manufacture of moving pictures, has put up a temporary studio here for the staging of American subjects. The present establishment is an unpretentious place, but the local authorities have been assured that the foreign concern intends to spend \$40,000 in the erection of a modern moving picture factory.

It is understood that the present structure is purely a makeshift and will give place to the factory. The big factory, according to the Flushing papers, will have large studios for the putting on of original material and mechanical departments and will turn out large quantities of positives from the American-made negatives produced in the factory.

Heretofore Gaumont has made his films on the other side, handling them for the American market through the Kleine Optical Co., of Chicago, its agent in the United States. It is the understanding in the trade that the construction of the Flushing factory will in no way interfere with the Gaumont-Kleine agreement already existing.

FILM TARIFF CHANGE.

Washington, July 15.

During one of the last discussions of the tariff bill late last week, Senator Lorimer, of Illinois, succeeded in having adopted an amendment changing the duty on imported moving picture films from 25 per cent. ad valorem (or their value) to a specific duty equivalent to the old tax.

CONDEMN SENSATIONAL FILMS.

Atlantic City, N. J., July 15.

At the instance of the local branch of the Women's Christian Temperance Union, Mayor Stoy is receiving reports from his agents in an investigation of the class of moving pictures exhibited in Atlantic City.

The women crusaders have declared that representations of the Thaw shooting and the Annis murder have been shown in the local theatres and declare that such exhibitions are detrimental to public morals. The women reformers started the agitation after a tour of inspection, including the booths along the boardwalk.

FETE FOR PATHE EMPLOYEES.

Paris, July 2.

The annual fête given by the firm of Pathe Freres to its employees and work-people, was held at the Cirque d'Hiver, Paris, June 26. The new colored views of the company were shown and several artists gave their services for this interesting "beanfeast," or *wayzgoose*, as we used to call it.

The Cirque d'Hiver, which is now a permanent moving picture theatre, of course really belongs to Pathe Brothers, although exploited under the name of a separate company, like the "Film d'Art."

The Casino Amusement Co., of Dayton, Ky., have plans for the erection of a theatre to cost \$3,000. William L. Beaseley is president of the company.

The Frost Building, now in process of erection at 718 Kansas Avenue, Topeka, has been leased for five years to the Mutual Amusement Co., which will conduct it as a picture theatre.

PICTURE NEWS**F. S. A. CONVENTION IN SESSION.**

The annual convention of the Film Service Convention is scheduled for this week's end at Young's Pier Hotel, Atlantic City, for a three-days' session. Search among the rental exchange men in New York failed to bring to view any one who looked forward to important developments.

It was considered not unlikely, however, that a Patents Co. representative might be present to talk with the members, taking advantage of the opportunity to tell them "where they got off."

A large representation of the association turned out for the holiday, although some of the western members failed to put in an appearance. Among the notable absentees was Carl Laemmle, an officer in the association. He was due to sail for London earlier in the week. New York members began to arrive as early as Tuesday, and a large batch came on Wednesday and Thursday.

The best that the delegates looked for was an exchange of trade views that might prove of benefit to the business. Herbert L. Miles is spoken of as the next president.

The present officers of the Film Service Association are A. J. Gilligham, vice-president; Herbert Miles, secretary; Robert Lieber, treasurer, with William Fox and William Steiner also on the Executive Board, which the officers help to compose.

William H. Swanson, the president, and Carl Laemmle, one of the committeemen, have been deposed since election, through having joined the "Independents."

MANAGERS FORM OWN AGENCY.

New Orleans, July 15.

"The Association of Moving Picture Managers of New Orleans" has been formed by the men operating exhibition places. The object of the organization is to deal directly with vaudeville acts booked into their theatres to supplement the pictures. They will book their own acts as well as the singers of illustrated songs.

The officers of the association, all theatre managers, are Leon Loeb, Star Theatre, president; Al Durning, Happy Hour Theatre, vice-president; Emile D. Gonzales, secretary. The New Orleans moving picture theatres will be organized into a formal circuit and acts will be played a week at each.

MANUFACTURERS RENTING DIRECT.

Paris, July 5.

It is rumored here that several of the large manufacturing firms in France, including Walter & Raleigh, Itala, etc., intend forming a combine here for the purpose of leasing out films direct to exhibitors and showmen, in the same way as Pathé and Gaumont have been doing for some time, without passing through the intermediary of the renters.

If this succeeds, that branch of the business will be increased by the makers, which will mean the collapse of many middle-men in this country, who make a practice of purchasing the reels and leasing them to showmen by the week.

AUTO PICTURE SHOW.

Nashville, Tenn., July 15.

The Electric Moving Picture Co. has been given a charter by the State to exhibit moving pictures by touring car, carrying a portable equipment. The capital stock of the company, recently incorporated, is \$4,000.

DYER SAILING FOR EUROPE.

Last Saturday Frederick L. Dyer, general manager of the Edison Co., sailed for Europe. His purpose in going has not been announced, nor has any publicity been given to Mr. Dyer's sailing.

It is supposed he left to look over the foreign trade, and to possibly get into closer touch with several matters affecting the picture industry at home.

PICTURE HOUSE AT SEA.

Los Angeles, July 15.

A novel amusement project is promised for Los Angeles. The scheme is to build a theatre out over the ocean beyond the line of the breakers, placing the house on piling. It will be built in the form of a mammoth whale, with a decorative entrance through the gaping jaws. A miniature stage will occupy the opposite end, on which will be shown moving pictures and vaudeville acts.

QUIT SUNDAY FIGHT.

Montreal, Can., July 15.

In most cases the moving picture proprietors have given up their fight to remain open on Sunday. The action of the police in summoning twenty-six of them to the police court and there fining them \$10 each, hurried this decision.

A few managers still hold out for Sunday liberty, and threaten to open. It is the understanding here that these will be periodically haled to court and mulcted.

PICTURES OF FASHIONS.

Philadelphia, July 15.

The Wanamaker store has installed a picture machine to display to patrons the latest in modes from all the foreign capitals. Special photographers have been sent abroad to catch pictures of the fashionable crowds frequenting the hotels and race courses of Paris and London.

WEEK'S NEW HOUSES.

Reports of new picture theatres are:

New York. 447 Willis Ave. (Robert J. Mahoney); Williamsport, Pa. (John E. Fournoy); Columbus (C. R. Smith); Sandusky, O. (August Schmidt); Des Moines, Ia. (Oscar Loquist); Flint, Mich. (Savoy Theatre); Fulton, Ill. W. E. Banlowell); Winona, Minn. (Dexter Bros.); Miles City, Mont. (Frank Ellis & C. H. Foster); Batherville, Ia. (Roy Goggin); Williamston, Mich. (T. E. Stetler); Kankakee, Ill. (Park Theatre); Baltimore, Md. (Geo. Huppell); Ravens, Neb. (Dr. Albert Gehrke); Ft. Pierce, Fla. (L. Holman); Philadelphia, Pa. (Ed. Fay & Son); Galena, Ill. (Arthur Nelson & Edgar Miller); Saginaw, Mich. (Wolverine Theatre Co.); Oconto, Wis. (J. J. Johnson); Portland, Ill. (Wm. Dawson); Durand, Mich. (Earl Brown & Ben Griffin).

A permit to build a moving picture theatre has been granted to W. W. Jennings in Harrisburg, Pa.

Adler's Opera House, Warshfield, Wis., is running as a five-cent moving picture establishment.

CAN'T STOP EXCHANGING.

It was said this week that both sides of the picture fight had given up hopes of forcing the film exchanges to stop trading films. This practice has been going on between the "trust" and independent renters for some time, and has been well known by each contestant. The Motion Patent Pictures Co., according to report, has withdrawn the eight men detailed to discover evidence of this exchanging. The International Co. likewise abandoned the quest for traders. While the necessary evidence could be had, the matter could not be satisfactorily run down in any instance, according to one picture man this week.

MOVING PICTURE REVIEWS

"Won in the Desert."
Chicago.

A wealthy pork packer of Chicago arrives in an Arabian province on a tour of the world. He is accompanied by his wife and daughter. They meet an old friend, a captain, at the hotel. With him is a young lieutenant. The packer's daughter falls in love with the young man. The couple are frequently together. An Arabian learning of the girl's wealth, abducts her, taking the girl across the desert on a camel. She is brought to a caravan and placed near a restless lion as the party pitches a tent. The Arabian writes to her father, demanding \$10,000 for ransom. The father and captain, upon learning of the abduction, organize a band of sailors and depart for the rocky pass. On arriving they encounter the Arabs. The Americans win, of course, but not until after thrilling experiences. The scenic effects are excellent, and the story comprehensively related in motion. It is one of the most picturesque subjects from the Selg plant.

Frank Wiesberg.

The Exhibitors' Film Exchange of New York has been incorporated with a capital of \$30,000. A. Pradel, I. J. Rosett and L. Rosett of New York City are the incorporators.

A meeting of the Moving Picture Employees' Union of Brooklyn was held last Saturday to discuss a scale of wages to be submitted to employers.

The Star at Hartford, Ind., has been sold by the owner, Mr. Hume (who controls the Arcade) to Mrs. E. P. Fuller. The house will be enlarged and improved.

C. E. Ball, who was concerned in a moving picture enterprise in Newark, N. J., was committed to jail late last week charged with having obtained money from a local merchant by fraud. Ball secured \$2,200, it is alleged, to set up a picture establishment and rink. He secured the exhibiting outfit before he had been granted a license. His application for license was refused by the authorities. The firms which had supplied the apparatus on a chattel mortgage took back their goods, and the merchant found no property upon which to recover.

Fire destroyed the Euclid Beach Park moving picture theatre a few days ago. The damage was estimated at \$15,000. The enterprise will be continued under a tent until the theatre has been rebuilt.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Grace LaRue, American.
Klein Family, Fifth Avenue.

La Estelita.
"The Dancer and the Toreador" (Pantomime).
12 Mins.; Full Stage.
New Brighton Theatre.

There is a great similarity between "The Dancer and the Toreador" of La Estelita and the "Rose and the Dagger," the pantomime that Rosario Guerrero is playing at the American. In fact, the similarity is so striking that there can be no doubt but that it is the same piece a trifle changed. Of the two and barring the "name," the act that La Estelita is showing is far superior to that by the better known woman. Among those who care for the Spanish type of beauty Estelita would undoubtedly be adjudged beautiful. That she is sinuously graceful is quickly apparent. La Estelita is a first rate pantomimist, making the story perfectly plain with very little effort. The woman is assisted by Senor Garcia, perhaps a bit undersized for the role, but easily the best of the male dancers of this type seen to date. If the present craze for pantomime is real, La Estelita has an offering that will be sought after. *Dash.*

"Revue du Moulin."
2 Acts, 12 Tableaux.
Moulin Rouge, Paris.

Paul Lan, formerly administrator of the Moulin Rouge (music hall), in taking over the direction of this famous resort on June 26, has given an excellent revue by Lucien Boyer and Henri Battaille. It is splendidly mounted, well played, and contains some excellent, risky but inoffensive skits. We might perhaps object to the fête given by Leygues in a night café in honor of the late millionaire Chouchard, but in Paris, especially up Montmartre, the humor of the situation is appreciated, and it does not shock. Rostrand naturally runs the gauntlet, and the inauguration of his own statue is full of amusing irony. The couples who had to wait a whole day to be married, the mayor having forgotten the ceremonies, is alluded to in an amusing scene that is very near the line. The ceremonies at Arles, and the procession of national standards give an opportunity for an exquisite *mise en scène*. There is plenty of dancing, even to a travesty by Morton on Sarah Bernhardt as Cyrano de Bergerac in a terpsichorean act, and Mistinguette (who created the Apache dance with Max Dearly two years ago), as "Mme. X." Jane Oryan gives a voluptuous Oriental dance, and Sinoel and Ferreol some fine impersonations. This revue is the best of the season, and it is to be hoped will restore the cosy Moulin Rouge, which had fallen upon evil days, to prosperity and further fame. This establishment is a summer resort above all things, patronized by almost every foreigner who visits Paris.

E. G. Kendrew.

Lewis McCord, with five people, will open in a new sketch at Trenton Sept. 6.

NEW ACTS OF THE WEEK

Bertie Herron and Her "Dandy Dancers."
"Girl Act."
20 Mins.; Full Stage.
Brighton Beach Music Hall.

A musical comedy in twenty minutes, as stated on the program, gives a better idea of what the offering is than the name. Bertie Herron and her "Dandy Dancers," which simply implies a "girl act" made up of "numbers." The piece has as much plot as the usual Broadway musical shows, Miss Herron (Queenie) the star's understudy, is mistaken by a "Johnny" (Mr. Truax) with nothing but money, for the star. Queenie almost falls for the Johnny, or the money, rather, but to make the story better leaves it for her true love in the shape of "Props" (Mr. Duffus). The Johnny being a right good fellow, such as there is not, becomes first aide, supplying the wedding feast. In four words the act is a good live girl number. There is very little talk in the entire proceedings although the explanation of the plot would seem to indicate otherwise. Strangely enough, all the brief talk is bright snappy stuff with a laugh in each line. There are several good numbers, the principal merit lying in the liveliness. The principals and chorus seem to be singing and dancing all the time. The girls are not working as well as they should. They were seen at the second performance and under the circumstances did remarkably well. There are two little mites on either end of the line who must be closely related to the "Ginger Sisters," if they are not the parties themselves. The costuming, while not elaborate, is pretty and the changes come often. Miss Herron is acquitting herself gloriously in a new field for her. There is no sign of the "black-face" with which she has been identified. At the head of almost every number she injects enough fire into her work to inspire the whole troupe, also showed several pretty changes of costume and two or three good dances. Best of all her dances are not all similar. Mr. Duffus handles a usually very much over-played role intelligently. Mr. Truax as "Props" passes, although a better dancer would help. After seeing the many "girl acts" that have done the rounds, "Bertie Herron and Her 'Dandy Dancers,'" should have no difficulty in finding desirable time. *Dash.*

McDonald and Huntington.
Singing and Dancing.
14 Mins.; Full Stage; Close in One.
American.

McDonald and Huntington are man and woman, offering a capital lay-out of songs, with just a bit of dancing and a couple of impersonations at the end. At the opening they go immediately into what appears like a miniature operatic sketch, singing several numbers in a sustained story apparently. It was difficult to get the lyrics, but the melodies were fresh. Both principals have good voices, and in their Irish costumes made a pretty picture. The impersonations at the finish did nicely enough and a satisfactory close came with an appropriately costumed and well-handled coarser character number. *Rush.*

Frank and Marion Moore.
Songs and Talk.
16 Mins.; One.
New Brighton Theatre.

Frank and Marion Moore might name their specialty "The Soubret and the Manager," or something to a like effect. The couple use a special drop showing the exterior of a variety house. Miss Moore enters, complaining to the stage manager, who has requested that she open the show. A stage hand is the "stage manager," who simply listens to the fast talk of the soubret and then sends the manager forward (Frank Moore). The talk for the most part is too technical. To many associated with "the business," "the hick" of the soubret, who has "killed 'em in Camden," been "a riot in Oshkosh" and "made Eva Tanguay quit at Perth Amboy," is very funny, but it can hardly be so to the uninitiated. Miss Moore is the comedy end of the team, and for a while does very well. The act runs a bit too long as it now stands, and a cut of three or four minutes would do away with this. The trouble seems to lie in the fact that after it is all over, the impression remains that there isn't anything to it. In a sketch where Miss Moore could exploit her eccentric comedy methods to some purpose, the couple should become a comedy act of value. *Dash.*

T. Roy Barnes and Bessie Crawford.
"The Fakir and the Prima Donna."
19 Mins.; Thee (Interior: 13); One (6).
Fifth Avenue.

While T. Roy Barnes and Bessie Crawford did well enough to remain nineteen minutes on the Fifth Avenue stage Tuesday evening, the act ought to be reshaped up considerably, commencing with the title by removing "prima donna" as descriptive of Miss Crawford. As a matter of fact Miss Crawford sang "Beautiful Eyes" much better than "Roses Bring Dreams of You," and proved that she is more happy away from operatic or classy selections by helping handle "The Round About Way He Got At It" for a stay in "one" of six minutes by the pair, Barnes taking care of the comedy end of the song, a very good one in its scope, as designed for a bit of spice. Mr. Barnes is the main portion of the act, having an excellent appearance with a breezy way used to its best advantage when delivering a monolog combined with an expose of simple magical tricks. The talking and style of Barnes at this time is remindful of Henry Clive. Barnes is very much on the same order. In the opening the cross fire talk is spoken rather low for the rear of the house, and too rapidly for any part. There are several good bits, including jokes during the turn. Miss Crawford is a very pretty woman with a change of costume, but Barnes ought to take up all the time of the act that he can. The more taken by him the better the number will prosper. *Sime.*

Arthur Klein of the Percy G. Williams staff is away on a vacation of two weeks.

Hanlon and Clifton.
Acrobatic.
Full Stage.
American.

Hanlon and Clifton, a two-man acrobatic turn, appearing at the American this week for the first time in New York, have all the earmarks of European training, both in the dressing (a "knock") and in their acrobatic style (a distinct compliment). Hanlon and Clifton confine themselves pretty largely to hand-to-hand work, running off a rather short but decidedly interesting routine. The big feature is a quick lift of the top-mounter into a single hand-to-hand stand from a prone position on the mat, only one hand of the two workers being involved in the lift. This is the same feat used so effectively by the Willy-Pantzer Troupe, Urbani and Son, and a few others, but with this difference—the top-mounter of Hanlon and Clifton is an adult, apparently weighing in the neighborhood of 140 pounds or more and this circumstance gives the trick a highly startling appearance, aided by the fact that the understander does not weigh a great deal more than the mounter he handles. The pair wear stummer flannels, a neat enough looking costume, but insist upon wearing about their waists a sort of sash which went out of fashion in America fifteen years ago. At the American this week they did well. *Rush.*

Ada Overton Walker and "Abyssinian Girls."
Singing and Dancing.
12 Mins.; Full Stage.
American.

And still they come in endless variety! Since the "Salome" thing was pulled a little more than a year ago, the town has had every known sort of freak dance. Ada Overton Walker's contribution to the list is the "Kara Kara" or dance l'Afrique, which is a good catch name, at least. It is rather an interesting performance, too, having a wild, weird aspect and an immense amount of action to it. Eight colored girls are concerned in the act, a splendid singing octet and active dancers. They have a special set showing a jungle scene behind them, and Miss Walker leads several numbers. Her voice has not improved since her last vaudeville appearance. The American audience this week gave the act marked approval, although it was next to closing on an extremely heavy bill. *Rush.*

Suzanne Rocamora.
Songs.
11 Mins.; One.
New Brighton Theatre.

Suzanne Rocamora appeared in vaudeville hereabouts some time ago assisted by a trio of Hungarian male singers. Just how far the former act advanced is immaterial, only that it now seems a shame to have wasted the time, for Miss Rocamora is infinitely better alone than with the Goulash Trio. The girl has a stunning figure, a pretty face and a fetching smile, enough in itself, almost, but she also has a voice that will be better liked in vaudeville than several who are doing the two-day on an operatic reputation. The singer has hit upon a good idea for presenting her songs. She sings three without leaving the stage. Two have but one (Continued on page 17.)

HAMMERSTEIN'S.

The return of Gertrude Hoffmann on Monday evening to the scene of her last season's triumphs brought out the biggest audience that has been noted in the serial resort at the opening of the week. Her "Spring Song" and "Vision of Salome" dances remain without any perceptible change. Placed at the close of the first half, the reception was surprisingly curt, due in part to a balk. A line of ushers carried a truckload of flowers down the aisle, but nobody appeared to receive them for a full half-minute, while the audience applauded. After another wait, in which the applause trailed off into desultory hand-claps, Miss Hoffmann took one bow.

Bedini and Arthur, opening the second half, came across with the laughing hit of the evening. Their regular specialty went splendidly. Then an interval in "one" was occupied with a burlesque on "Farmer Wilke," in which an assistant (not Arthur Roy) appeared with a rope beard fifteen feet long and during a lecture by Jack Bedini, went over it solemnly with a curry-comb. A "Salome" burlesque by Arthur followed, perhaps the happiest travesty this pair have yet worked out. For a finish the blackface comedian does a comedy fall and then struggles painfully to his feet, limping away holding a broken plate in his hand.

Among the other incidents on the bill which are not hold-overs are the Frey Twins, a pair of wrestlers, who put in a highly entertaining twelve minutes demonstrating the various holds and "counters" in the catch-as-catch-can game. The two move from catch to catch with enough speed to make an ordinary bout look tame and throw each other about with utmost recklessness. Beside they are a clean, well developed pair.

Among the Seldom posing groups appear several new ones. In the number are "No Way to This Heart Except Over My Body" and the "Dancing Manade." "Revenge" also seemed to be new. The act was moved way down the bill to a late spot. The picture, "The Winning Post," is probably the best posing group that has ever been staged.

"The" Quartet were next to closing, a most difficult place following as it did a long and heavy show. There were no desertions among the audience during the number. The closing feature is Annette Kellermann, whose name appears on the program in type the same size as Miss Hoffmann's.

The Daleys opened the show in their capital novelty skating act. The others were Ryan and White, "A Night in a Monkey Music Hall," the Musical Johnsons and Farmer Wilke. *Rush.*

Leo Maase has returned to the employment of the Marinelli agency, and is now located in the London office, with A. Wolheim still in charge of that branch. Maase recently resigned while in Berlin, stating he would conduct an agency of his own.

Joe Wood is running his own show this week at Pleasure Bay, but there's nothing in that to laugh about, says Wood, who claims that no matter how the weather is on the rest of the earth, at Pleasure Bay you can always bank on three damp evenings out of each week.

AMERICAN.

Quite aside from the temporary business aspect of the case, William Morris has a tremendously valuable act in "Consul the Great." Unquestionably the wonderful monkey causes more talk in the crowd that left after the show than anything playing about here in a long time. It is also worth noticing that on Wednesday evening, a warm night, the house made a good showing although not quite filled. "Consul" and the comment he has caused doubtless was the main factor in getting the people in, for, although the show has solid vaudeville value, it carries no names that could be expected to draw strongly to the box office.

It was poor judgment to allow Minna K. Hurst to sing an Irish ballad for her second song, for McDonald and Huntington (New Acts) followed immediately and opened with a similar number. Another clash in the show was the coater song at the finish of that team's act, and a character number of the same sort by Daphne Pollard later on down the bill. The distance that separated them made the repetition harmless, however.

Sa-Hera had a good spot just above the middle, but it does appear that the "telepathetic" thing has worn itself out. The act marked a drag in the evening, but little Miss Pollard, coming directly afterwards, picked it up nicely with her cute youthful presence and catchy character songs and neat costumes.

Rosario Guerrero marked another dull period which Fred Rivenhall did little to improve upon. Then came "Consul," and that act alone made up for any other shortage in the entertainment, scoring an immense hit. Ada Overton Walker (New Acts) had the tough place next to closing, and Galando, clay molder, finished, although many did not wait beyond the Walker number.

Dilla and Templeton opened the show, and among the others were Gilbert and Katen, who were a decided laughing success with a line of the usual Hebrew parodies. Hanlon and Clifton, acrobatic act, is under New Acts. *Rush.*

MRS. DAN M'AVOY.

Mrs. Dan McAvoy, whose likeness appears on VARIETY's cover this week, is billed as "The Irish Vesta Victoria," a title earned by her skill in the interpretation of comic songs. Mrs. McAvoy first came to the attention of the theatrical public as Georgia Kelly, but upon the retirement of her husband, the Irish comedian, assumed her wedded name for stage purposes and essayed a single singing act. The venture has proved immensely successful. Mrs. Avoy has a distinct skill in the delivery of those songs as have been described as "thin ice on the sea of melody." In the hands of a singer less gifted with fresh, youthful good looks, they might become a bit too racy, but with her skillful handling they have a delightful piquancy.

All Mrs. McAvoy's songs are especially written for her.

Bill Dillon is spending his second week riding horses and enjoying himself generally at Huntington, Long Island, as the guest of "Squadron C," the crack Brooklyn mounted organization.

BRIGHTON BEACH MUSIC HALL.

It's a good kind of a show at the Music Hall this week; a growing one. It starts well, and grows into a big array as it goes along. Bertie Herron gives it newness with a fast moving girl number (New Acts). For the rest each took its own share. There were several big hits on the program, with each act bringing about what it deserved. The house on Monday night was almost capacity, and the audience was made up of regulars, who know their little vaudeville.

Bert Williams is sharing headlines with Bert Leslie. The two big laughing numbers were in the second half of the program with Williams following Leslie. Williams' talk is new in only the manner of his delivering it. Williams can take any story and make it, if not like new, at least funny. Besides the talk there are three songs and "Nobody." The audience heard four verses of the latter, and then called the comedian back five or six times to bow.

Vinie Daly was rather a surprise. Opening after intermission the dancer was a big applause winner. Several pretty frocks and the lively dances made everybody feel good but Vinie. It was a pretty warm night for violent exercise.

Bert Leslie and Co. are playing "Hogan in Society." Leslie has inserted a new cargo of slang, and it is really the best he has had. His "C. Q. D." (can't quit drinking) caused an uproar. George Ryan was programmed to play the straight, but it was not Ryan who appeared. His successor, with playing, will fit in nicely.

Maud Emery is of great help to the offering. Miss Emery is looking and dancing better than ever before, and she almost has a voice now.

La Titcomb made a good closing act for the big show. The audience remained seated for the very pretty turn and gave its seal of approval. The act is purely for "sight," although Titcomb does sing a couple of numbers in a very good soprano. It would help at the opening were the horse's head thrown into the spotlight, as that of the rider.

Ward-Klare and Co. in "The Twin Flats" were first seen hereabouts at this house about a year ago. The act has either been shortened since or it is running much better. It affords a goodly quantity of amusement, due in a great measure to their present finish. They are still using "Love Me and the World is Mine," but burlesquing it, a vast improvement. Miss Co. comes forward as quite a capable comedienne in burlesque. Kathrin Klare is also reaching out more along the comedy lines, as it is all leading in the right direction. Placed fourth on the bill, the act held the spot without difficulty.

The Bowman Bros., on early, came away in promising style. Both men are good blackface comedians. The taller of the two does one of the funniest wenchies seen. The brothers are also strong vocally. The singing of Eddie Leonard's "Bola Eyes" brought a good hit.

King and Roltare, a new combination, were obliged to cut much of their specialty because of the lengthy bill, and are not under New Acts because of it. *Dash.*

Frank Spissell, of Spissell Bros. and Mack, has returned to New York, and will take out a "four-act" next season, booked by Edw. S. Keller.

NEW BRIGHTON THEATRE.

The non-appearance of Kelly and Kent brought the number of acts down to eight on Monday afternoon at the new theatre. The bill ran so well as it stood that it is not likely another act was put in later. It is not a big show at the Brighton, but it is a good, light breezy one. It would be hard to find a more comfortable spot on a sultry afternoon than Dave Robinson's new theatre.

Frank Fogerty is the big attraction. There is no doubt but that the Irish monologist's popularity in Brooklyn will do business for the house. Fogerty is back after a tour in the west with a budget of new stories mixed in with his old. All are funny. Told with the monologist's rich Irish brogue they become doubly so. Next to closing, following the death scene in La Estelita's pantomime, the comedian had some little trouble in arousing the audience, but he got to them strongly at the finish and was easily a big success. They "pulled" a new one on Frank when a little girl in one of the boxes stepped upon the stage, handing him a large bunch of flowers in person. She was a cute little trick, and it pleased the house immensely.

Gus Edwards' "School Boys and Girls" were just right for the women and children. They called the "scholars" before the curtain no less than five times. The act has been changed about some since last seen, and to advantage. The class now enters one at a time and each has a laugh in the morning salutation to the teacher. Lillian Gohn is back in the act as Sassy Little, and she is sure enough sassy, doing more than formerly and everything in the same cute way.

Murray Harris, the present Patrick Levy, while he is not as strange as Herman Timberg, does very well with the role. The hard shoe dancing team is missing. The absence is felt. The singing of the organization is, if anything, better than ever. The girl who sings "Schoolmates" has a corking voice.

"The Imperial Hussars," Jesse L. Lasky's latest vaudeville invention, can hardly be termed a howling success. The main object of the troupe seems to be how much and how sustained a noise they can make. If this is the object, and it isn't a worthy one, they succeed without the shadow of a doubt. Four snare drums and seven brasses can make enough noise for a circus tent, let alone a theatre with sensitive acoustics. There is really nothing else to the act. Vaudeville has had several of these organizations, which takes away any novelty that might have been the excuse for it. The drum finish giving a descriptive number has been done many times before and with better effect. Monday afternoon the Hussars made all the noise. The house was extremely quiet at the finish. The Juggling Bannons closed the program with a fast club juggling specialty.

The Kroneman Bros. opened the show, and when not trying to be funny did very well. The comedy and the talk should both be dropped. The comedy would not be so objectionable, however, if done in pantomime.

La Estelita, Suzanne Rocamora and Frank and Marion Moore, New Acts.

Dash.

NEW ACTS.

(Continued from page 15.)

verse and two choruses each. It is a happy thought, removing the stiffness of singing and marching off and on again in the stereotyped way. Miss Rocamora could improve her present repertoire of selections. She sings "Glow Worm" beautifully, but the thing is cold. Something less familiar would be an improvement. Suzanne Rocamora is a "straight" singing act. There is no denying that, and when it is said she can go into any house, that is the best possible recommendation for a "straight single singing turn." *Dash.*

W. H. Gallaway.
Cartoonist.
12 Mins.; One.
Fifth Avenue.

W. H. Gallaway comes into vaudeville with a newspaper reputation as a drawer of comic subjects behind him. His best known work to the general public is probably the series called "Citizen Fixit" in the Herald. Besides Mr. Gallaway is connected with Puck, and is known in Boston through "Barney Blue" in the Herald of that city. The point of this is that the cartoonist has attempted nothing more difficult of perception by the audience than he has for his reading public. The sketches presented by him at the Fifth Avenue this week are comedy subjects, and very good ones, Gallaway having an odd little knack (it's even more than that) of placing his lines so that the picture resembles a puzzle almost until the final touches are given. Especially true is this of the teacher spanking a child, and "Hortense" (it must have been) seated on a young man's lap. Gallaway talks during the drawings, some in order perhaps, but not all. His pleasant address did much to save the monolog. For the opening subject Mr. Gallaway drew a caricature of himself. It was a poor start. A quick stroke and the forming of the pictures lend interest to their development. The comedy does the rest.

Sime.

OUT OF TOWN.

Cunningham and Marion.
Talk and Acrobatics.
15 Mins.; One.
Majestic, Chicago.

It is not often that one witnesses an acrobatic act with real comedy in the dialog used, so judiciously incorporated that even the sweltering audience on Monday night could not resist it. While there is some familiar talk, the bulk of it is new or has a refreshing sound. The pair are good acrobats. The comedian works hard and with sincerity. The apparently hard falls and intricate tumbling alone are worth the good place on the bill. They made one of the few solid hits.

Frank Wiesberg.

Marie Dressler.
13 Mins.; Two.
Young's Pier, Atlantic City.

Miss Dressler opened in an offering which should prove the most successful of her bids for popularity in the vaudeville. Before singing she got the audience in good humor by a little comedy talk. Her first number was a song about being a respectable working girl. There were three verses and after each she went

through those inimitable gyrations which she dubbed "Coffee Dance," "Manicurist Dances," and a burlesque "Salome." The second song gave her a chance to impersonate some chorus girl types. They were funny. The final number was the "Yoo-La" song from "The Boy and the Girl." Her encore was to thank the audience for giving her so easy a living.

I. B. Pulaski.

Mlle. Bianci.
Dances.
12 Mins.; Special Drops.
Majestic, Chicago.

The series of dances executed by Mlle. Bianci is embellished with scenic and electrical effects. The first of the four is a pretty exterior, showing the dancer and an assistant in gorgeous costumes of the Dresden effect. The second shows Egypt, and the same woman assistant accompanies the dancer with song. The Tyrolean dancing is in contrast to the others and very striking, but the singing is weak. The last number is given a drop showing Hades. Alberti Perigini, another assistant, appears as Mephisto, while Mlle. Bianci represents another denizen of Hades. The dancing is good. As a toe dancer Mlle. Bianci is excellent. She is graceful, has charm and magnetism.

Frank Wiesberg.

Howze Sisters.
Singers and Dancers.
15 Min.; One.
Shubert, New Orleans (Week July 5).

Every once in awhile there appears upon the southern vaudeville horizon an act that is miles ahead of its environment. Such an act is that offered by the Howze Sisters, two plump, roly-poly, rotund girlies of probably ten and eleven years of age. These children sing popular numbers in a manner "somewhat different." On Sunday evening they "stopped the show," receiving five encores and taking twice as many bows. The Howze Sisters form the best juvenile duo that has appeared in the south in a long, long time, and considering the talent stringency apparent in the better grade of vaudeville, they ought to be in constant demand.

O. M. Samuel.

FIFTH AVENUE.

Speaking of "monk acts" don't overlook Belle Hathaway's. It's at the Fifth Avenue this week, and though opening the show, is getting all the laughs in the house at the time. Miss Hathaway has a cute collection of animals; the little monkeys making mirth by their appearance. The woman trainer always sets her stage well, handling her animals with ease and gently. With the Simianian craze on, Miss Hathaway will now likely receive the recognition she is entitled to.

The change of the monkey number to the opening position sent De Witt Burns and Torrance, who were programed to start the show down to the bottom of the bill. The feature is Dazie with her pretty pantomimic sketch, held over for the second week.

Adelaide Herrmann has trotted out with a couple of new illusions, the same levitation trick, and a magical triangle, thought to be new when first shown by Roland Travers last week at the American. It must be a manufactured lot, for the same routine is followed by Mme.

Herrmann as with Travers, to the duck and throwing of candy to the audience. Of the two illusions, the first, a disappearing "devil" in a cabinet against a black drop is neither well worked by the man or apparatus and should be taken off until better perfected. The other, cabinets in the air for duplicates, is much better. Mme. Herrmann has improved considerably in palming, particularly with the billiard balls. Her act is running much too long, and the posings of the levitation might be dispensed with for brevity; also some means invented for the colored assistant to move about as though alive. A much improved light effect is possible at the opening.

Next to closing, Melville and Higgins following the pantomime, struck the high mark, with Mae Melville's eccentric comedy and Robert Higgins' almost silent comedy, an art in itself. Of the eccentric comedy turns, Melville and Higgins are one of the best.

"The Three Rosebuds" of Al Leech and his act have been changed at last. Those "rosies" when not singing are superior to the others. When vocalizing each of the girls has her mind on something else probably. The jokes have been also changed about. Some are new or newly built, and Leech still holds out his "stair climb" for the big bit.

The neat toy store setting and acrobatics of De Witt, Burns and Torrance brought the bill to a close. T. Roy Barnes and Bessie Crawford, and W. H. Gallaway are under New Acts, the former appearing "No. 4" and the latter "No. 2," the positions as programed having been reversed in the playing, causing a tedious wait for the setting of the sketch team.

Sime.

LONELY GRAND DUKES.

An effort is being made to bring over the ballet of Russian girls now appearing at the Coliseum, London. These dancers have caused quite a sensation wherever they have appeared, having gone directly from the theatre frequented by the Russian royalty in St. Petersburg to Paris.

St. Petersburg is awaiting their return. There are several lonely Grand Dukes in the cold capital, who miss the girls much, so there is small chance that the dancers may visit America. Paulova, one of the girls, is reported to have signed an individual contract to come over here next season.

PANTAGES SPREADING OUT.

Chicago, July 15.

Ed. Lang, Chicago representative of the Pantages Circuit, leaves for the west on a tour of the Pantages houses. Mr. Lang says there will be a new theatre in St. Paul next season.

The northwestern circuit will be increased by five or six new houses, and Fisher's Circuit, now affiliated with the bookings, will also have additional time. There will be several other new theatres for Pantages in the northwest by the opening of the regular season.

Bowers, Walters and Crooker will vacate for seven weeks before resuming their United tour at Pittsburg, Aug. 30. The act closed for the summer at Memphis last Saturday.

WARM SPIELING.

Chicago, July 15.

The police department is after the "Barkers" and "Spielers" at the various parks. An order has been issued from the city hall prohibiting the strings of objectionable vocabulary from the numerous owners of concessions. One earnest individual at Sans Souci park, in trying to explain that the "Girl" show represented on the exterior platform by several thinly clad damsels, is moral, emphasizes the fact that no Oriental dancing of any kind, or of a shocking nature is permitted. He said the "Cooch" dance was born during the world's fair and died immediately after it closed. Other remarks heard along the walks of the parks are said to be "Hot stuff." The language of one of the "spielers" in front of "Plastic Poses" at Sans Souci Park, is choice and pungent, particularly when he describes the "Modern Venuses." There is a Salome dancer as feature. She weighs 350 pounds, and is about four feet in height. This is the best part of the performance. She "wiggles," too.

Morris Rose has uncovered a new thing in the form of a Coney Island "hold-up," though Rose placed an awfully large crimp in the game last Sunday. With a companion, he rode to the Island in a taxicab. The special rate for the trip is \$5. About to return in another, the driver of a touring car standing near, offered to convey Rose to New York for the same price. The offer was accepted. When around Prospect Park, the machine turned towards Brooklyn's center. Asked where he was going, the driver replied the agreement was "to City Hall, Brooklyn." Before leaving the Island the chauffeur had invited a friend to ride alongside in the seat. Rose vehemently disagreed with the City Hall statement, when the machine turned towards the woods, said to be a favorite trick of these touring car fellows to help along the scheme through frightening the passengers. Rose told the fellow he could go to the woods, stop where he was or any other place and settle the difference. The driver then consulted a policeman, who piloted the party to a station house, when the lieutenant at the desk, after a learned legal discussion by Rose, directed the auto-driver to take his party home. Arriving at the Hotel Gerard, Rose handed the driver a five-dollar bill—and something else.

Starting from Coeur D'Alene, Idaho, the Gentry Bros.' Circus has contracted a route up to Vancouver, Aug. 3.

The Miller Bros.' "101 Ranch," after successfully penetrating to the east, is scheduled to be back in the middle west in mid-August.

W. E. Franklin, general manager of the Sells-Floto show, was in his home town, Valparaiso, Ind., last Friday. The Buffalo Bill show was there.

The Great Lester has received United contracts for next season through Pat Casey, calling for thirty-five consecutive weeks, with nothing west of Cleveland. In the list are several return dates, and a sufficient number of "hold over" stands to give the ventriloquist fourteen weeks in New York City.

VARIETY ARTISTS' ROUTES

FOR WEEK JULY 19

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JULY 19 to JULY 25, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"O. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A B C D Gira 320 W 26 N Y
Abelino H & R 779 State Bridgeport
Abraham Bros Three 1235 Golden Gate Frisco
Adair Art 501 S Georgia St Oak Pt Ill
Adams Edward E 418 Strand London
Adams & Kirk 1553 Broadway N Y
Adams Billy 746 Shawmut Boston
Adair Trio 2283 N 3 Phila
Adelina Box 246 Champaign Ill
Adler Via 464 Cleveland Chicago
Ahearns The 290 Colo Ave Oak Pt Chicago
Alban 1416 Broadway N Y
Albano & La Brant 212 E 25 N Y
Alburtus & Miller McNaughton Halifax Eng
Aldrich Blanche 142 Clayton Athens
Alexandra & Bertie 41 Acres Lane London
Alexis & Schall 327 25 N Y
Allen Chas E 481 S Morgan Chicago
Allen-Delmain-Alan 840 Madison Brooklyn
Allen A D Co 74 Pleasant Montclair
Allen Violet & Co 222 N 14 N Y
Allen Leon & Bertie 118 Central Oakbrook
Allen & Francis 511 Broadway San Francisco
Allison Mr & Mrs E Haddon Conn
Alton Houten & All N Y Av Jamaica N Y
Alpha Quartette 121 Washburn Av Chicago
Alpine Troupe Cole Bros. O R
Alrousa Zeller Trio 299 Hamlock Brooklyn
Alvano & Co West Middletown O
Amanti Sisters 104 W 14 N Y
American Trio 56 Penn Newark
American Newsboys Quartet Richmond Htl Chicago
Anderson & Evans 805 Gates Av Brooklyn
Angell Sisters 712 W New York Indianapolis
Apollo Bros 345 W 4 N Y
Apollo Quartet 30 N State Chicago
Ard & Bodo 520 E 84 N Y
Arispa Troupe 351 E 18 N Y
Arlington Four Valdemar Pk Erie Pa 26 Spring-
field Pk Springfield
Armstrong Grace Orpheum Spokane
Armstrong & Varne Union Htl Chicago
Armstrong & Clark Orpheum Oakland
Arnold & Felix So & Henry Jamaica
Arthur Mae 15 Unity Boston
Arville Dorothy 1 W 55 N Y
Astaires The 42 Midvale Highland Pk N J
Atkinson Harry 21 E 20 N Y
Auberts Lee 14 Probell 111 Hamburg Ger
Auburns Three 335 Beacon Somerville Mass
Avers The 37 Haygate Southend-on-Sea Eng
Avery Geo 12 Lawrence Rd So Haling Eng
Austin The 10 Bakers Lane Rockville Conn
Avery W 5006 Forestville Chicago
Avis & Grimm Exposition Pk Pittsburg
Ayles Howard 919 Ritter Phila
Azards The 229 W 38 N Y

Bader La Velle Trio 333 N Christiana Av Chi-
cago
Baker Harry 3934 Reno W Philadelphia
Babaran Russian Troupe 109 W 116 N Y
Bacher Tom 607 Main Hartford
Bards Four Idora Pk Oakland
Ballata The 319 E 14 N Y
Ball & Marshall 220 Lincoln Pl Norw Pk Chicago
Belles English Four Lyric Joplin Mo
Banyan Valley Syracuse
Barlowe Mollie 242 Dearborn Chicago
Barry Lydia 77 Bay 32 Brooklyn
Barry & Richards Dingman's Ferry Pa
Barnes Beming & Co National San Francisco
Barnes & Crawford 12 S Av N Y O
Barnes & West 418 Strand London Eng
Barr Ethel & Co Genl Del Ocean City N J
Barr & Evans Genl Del Ocean City N J
Barron Rube 20 E 58 N Y
Barron George 2002 Fifth Av N Y
Barrett Sisters 1964 N 31 Phila
Barrett Geo A 211 Missouri Toledo
Barrett & Bayne 87 Wolcott New Haven
Barrett Marjorie 4506 Filmore Pittsburg
Bartell & Garfield 2909 E 53 Cleveland
Bates & Melville 76 Gregory New Haven
Batro & McCue 819 N 2 Reading
Baxter & La Conda Island Pk Easton Pa
Bayes Nora New York Roof N Y
Beam Will H 333 Broadway N Y
Bean & Hamilton 339 Hickory Buffalo
Bean Wm C 8 Haddon Atlantic City
Beane Ronald Robbins O R
Beano Duo 837 So 28 Louisville
Beard Billy 588 Capitol Av Atlanta
Beauvais Marior & Co 274 Indiana Chicago
Bedini D 265 W 38 N Y
Bedini & Sonia 106 S-C Bldg Seattle
Beecher & Mayo Premier Chicago

LULU BEESON TRIO

Week July 19, Orpheum, Salt Lake City.

Belmel Musical 340 E 87 N Y
Belford Troupe Ringling Bros C R
Bell Tom Smith & O'Connor 2403 Albemarle Bklyn
Bell Chas H Pantages Sacramento
Bell Arthur H 486 12 Newark
Bellmonte H & I 20 W Missouri Kansas City

Bennett Trio 208 W 67 N Y
Bennett Laura 115 W 76 N Y
Bernard & Stewart 955 S High Columbia
Bernice & Hildart 3007 Calmet Chicago
Bernier & Stalla 22 Haywood Providence
Berol William 104 E 14 N Y
Beyer Ben & Bro 1408 Bryant N Y
Behrend Musical 53 Springfield Newark
Berger Nicola Oriental Village Expo Seattle
Bertina & Brockway 311 Third N Y
Beverly Billy 1534 Broadway N Y
Beverly & West 262 Delaware Buffalo
BHF & Bang 178 Bruce Newark
Binbos The 694 Pacific Av Appleton Wis
Blamph & Hehr Grace Bay N S
Blaney & Wolfe 257 W 44 N Y
Bingham 335 Beacon Somerville Mass
Birnes Joe 1553 Broadway N Y
Black & White Trio 405 Columbus N Y
Black Katherine 69 Hill Chicago
Black & Jones 113 W 30 N Y
Black's Marionettes 1600 S San Joaquin Stockton
Blessings Jardin De Paris Paris France
Blochman & Burns Fairhaven N J
Blondall Mystical & Co 25 N Y
Bolton Sensational 1219 Tyne Av Bronx N Y
Booth Gordon & Booth 1538 Broadway N Y
Boley May Port Washington L I
Borden Zeno & Haydn 502 Chase Av Joliet Ill
Bowers Walters & Crocker Eagle Ford Texas
Bowen Bros. 1533 Broadway N Y
Boys Two 1250 So Decatur Montgomery
Boyer & Bell Del Boy Htl Cleveland
Boys in Blue 240 E 21 N Y
Brachard & Co 124 Bloomington Indianapolis
Brady & Mahoney Idora Youngtown O
Brady Owen 44 State Auburn
Bradford's The 290 W 41 N Y
Bradsons Musical 67 So Clark Chicago
Brascoe & Willis 140 Stockton W Pittsburg
Breakway Barlowe 201 E 14 N Y
Brenner Samuel N 2856 Tulip Phila
Brennan & Downing Queens San Diego Cal
Broad Billy 1553 Broadway N Y
Brockman Slater Bell Oakland
Bingham Anna E 28 Beach Binghamton N Y
Brinkley, The, 424 W 29 N Y
Brixton & Brixton 706 Lexington Brooklyn
Brook Temple & Co 28 W 21 N Y
Brooks & Denton 670 E N Y
Brooks & Jeannetta 861 West N Y
Brown & Spafford 14 W 59 N Y
Brown Harry & Co Riverside E I
Browne Bothwell 407 W 123 N Y
Brownies The F R D No 8 Topeka
Browning & Keller 2159 E 16 Brooklyn
Browning Mr & Mrs 36 Spruce Corona L I
Brunettes Cycling 231 Cross Lowell
Bucks & Unice 694 Budd W Phila
Bucks Four 727 E N E Wash D-C
Buckley John c/o Van 205 E 14 N Y
Buckley's Dogs Empire Butte
Buhler O H 1963 Putnam Brooklyn
Buncha & Alger 2319 N Main Louisville
Burke & Tenney, Mac Eads Conn
Burns & Bowman 313 Pk Boledien Paris
Burt Wm F 133 W 45 N Y
Burt & Daughter 143 W 45 N Y
Burton Hughes & Burton 532 Stanton Niles O
Burton H B Sherman Htl Chicago
Bunch Bros Pantages Sacramento
Byers & Horton 9649 Paxton Rd Cincinnati
Byrne John H W Savor New Bedford Mass
Byrne Gelson Players Circle Pk Dallas

Caesar & Co Continental Htl Chicago
Cahill William 305 T Brooklyn
Cameron & Byrne 91 Bartlett San Francisco
Campbells The 121 W 101 N Y
Carbrey Bros 6 Oxford Phila
Cardowine Sisters 244 W 39 N Y
Carew Mabel 25 National San Francisco
Carle Hilda 227 Riverside Drive N Y
Carlin Bob 913 Prospect Buffalo
Carmelo's Pictures Princess Cleveland
Carr Trio Bijou Atlanta 26 Grand Nashville Tenn
Carrillo Leo Nyack N Y
Carrays The 19 Perry Pittsburg
Carson & Devereaux 410 Line Evansville
Carson Bros Diamonds Ft Wayne Ind
Carol Sisters 315 W 140 N Y
Carroll Netie Trio Barum-Balley O R
Carroll & Cooke Htl York N Y
Carroll Chas 429 E Ky Louisville
Caron & Farnum 235 E 24 N Y
Carters The 340 La Salle Chicago
Carey & Stampe 52 Court Brooklyn
Caston Dave Arcade Durham N C
Caulfield & Driver Normandie Htl N Y
Celent 74 Grove Rd Clapham Pk London
Chadwick Trio Mt Ephraim N J
Chameroys The 1351 43 Brooklyn
Chase & Carma 2310 So Halsted Chicago
Cherie Doris 23 99 N Y
Chevalier Co 1533 Bway N Y
Claborn Cabell 224 Security Bldg Los Angeles
Clarence Sisters 360 W 45 N Y
Clark & Turner 146 W 64 N Y
Clarke Wilfred Lamba Club N Y
Clarke's Animals Circus Jamestown N Y
Clayton & Scarlet 50 Chapin Canandaigua N Y
Clayton F A Woodlawn Rd Bedford Pk N Y
Clayton Bensie New York Roof N Y

Clermontas 115 W 30 N Y
Clerise Ethel 303 Livingston Brooklyn
Cleveland C & M Revere Beach Mass
Clifford Dave 173 E 108 N Y
Clifford & Amos 2612 W Gray Louisville
Clifford Burke West End Pk New Orleans
Clitto & Sylvester Island Pk Easton Pa
Clipper Comedy Four Celeron Pk Jamestown N Y
Clure Raymond Los Angeles Los Angeles
Clyo & Rochelle 87 Park Attleboro Mass
Cody & Lynn 2380 Lowell Brooklyn N Y
Cohen Thille 508 W 121 N Y
Colby, Franklin 2084 West Lake Chicago
Colbya The 77 Walton Pl Chicago
Cole Will 15 4 Brooklyn
Cole & Clements Baymore Htl Phila
Coleman & Garfield 104 W 40 N Y
Colers The Elk Club Chicago
Colonial Quartet 1882 Page San Francisco
Columbiana Five 126 Midland Findlay O
Comrades Four 334 Trinity N Y
Conover & Grant 22 Lenox N Y
Conroy Le Mire & Co Orpheum Portland
Cooper John W 119 Wyckoff Brooklyn
Corrells Three Barnum & Bailey O R
Cossar Mr & Mrs John 306 W 121 N Y
Cotton Lola Box 125 Cuba N Y
Cottrell Sam 239 W 43 N Y
Courtney & Dunn 232 E 18 N Y
Cowper Jimmie 88 Carroll Binghamton
Cox Louisa & Co 551 W Lake Chicago
Crana Finlay Co 191 Elm West Haven
Crawford & Manning 115 Lawrence Brooklyn
Crawford Pat 1920 Marion Columbia S O
Cree Jessica 500 Kirby Detroit
Cree & Co 1404 Boria Pk Chicago
Crimmings & Geary 45 Charles Malden
Culver & Lynda 49 E Town Columbus
Cunningham & Colonna Hippo Eastbourne Eng
Cunningham & Marlon Ramona Pk Grand Rapids
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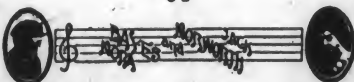
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McNutt & Koneind Troupe O H Youngstown O
McPhee & Hill 311 S Av N Y
McVeigh Grace 745 Amsterdam N Y
Meade & Trow Globe Boston
Meares The Bugler 1553 Broadway N Y
Meecher J Matt 1553 Broadway N Y
Meinotte Twinn & Clay Smith Long Acre Bldg N Y
Melrose Bros 133 Park Bridgeport
Melrose Elmer 1415 Pennsylvania Allegheny
Mendel 18 Adam Strand London
Mentel 104 E 14 N Y
Merkel Louis 200 Summit West Hoboken
Merritt F R 1533 Broadway N Y
Merritt Sisters White City Pl Dayton O
Merritt Raymond 178 Tremont Pasadena
Merts & O'Neill 889 Walnut Chicago
Methren Sisters 12 Cotton Springfield Mass
Mino Steve Scarboro Beach Pl Toronto Indef
Mircus & Fundland 780 S Av N Y
Mignon Helene 129 E 14 St Paul
Middleton Gladys 530 Drury Kansas City
Milch Sisters 19 W 10 St Paul
Millard Bros Valley Brook Pl Eagle Mills N Y
Miller & Princeton 38 Olney Providence
Miller Frank Daman C R
Milletie Ringling Bros O R
Miles & Dewey 48 Howard Boston
Milmars & Baby Oriental Village Exposition Seattle
Mills & Moulton 58 Race Buffalo
Milton Chas W 1301 Gwinette Augusta
Milton & Co Lola Van Buren Htl Chicago
Mitchell & Grant Box 188 Townsend Mass
Mitic Four 350 W 42 N Y
Moran W A 312 Huron Toronto
Monetta Five G O H Bldg Chicago
Montague Mona 2969 Urain Denver
Montgomery & Healey 2319 W 17 Coney Is N Y
Montambo & Bartell 35 Field Waterbury
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Nichols Four 510 Deuber Canton O
Noble & Brooks Sherman Htl Mt Clemens Mich
Niblo Victor Towers Blackpool Eng Indef
Nickel Earl 345 E 40 Chicago
Nirro & Le Roy 1325 Page Allegheny
Noblette & Marshall 1012 Hempville Ft Worth
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Omega Trio Hanover Pk Meriden Conn
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O'Marr Garry 290 W 18 N Y
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O'Neill Trio Fairview Pk Dayton O
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Pearce Sisters 725 Lane Seattle
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Pearson Goldie & Lee Springfield Pk Springfield O
Pearson & Garfield 229 W 38 N Y
Peck Boy Vogel's Minstrels
Pederson Bros 635 Greenbush Milwaukee
Pelet Fred & Annie 161 Westminster Atlantic City
Perry & Elliott Galey Phila Indef
Perry Frank L 747 Buchanan Minneapolis
Perrine 44 Cartwright Boston 34 London
Peters Phil & Nettie 1533 Broadway N Y
Petching Bros 16 Packard Lymanville B I
Phillippo Sisters 140 W 36 N Y
Phillips & Bergen 373 Charles Boston
Phillips Mondane Sherman Htl Chicago
Phillips Samuel P 316 Glasgow Brooklyn
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Pike & Calame 973 Amsterdam N Y
Pinard & Manny 275 S 5 Brooklyn
Piamondons Trio 1114 Quincy Topeka
Plunkett & Ritter Temple Providence
Poiriers The R 706 Chicago O H Bldg Chicago
Polk & Folk 325 W 21 N Y
Pollard Dalphe 616 W 116 N Y

Pollard Gene Galey Stock Phila
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Q

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Quinn & Mitchell 20 Bay 26 Bensonhurst L I

R

Racketts Two 2900 S Av N Y
Radford & Valentine Vandeville Club London
Rainbow Sisters Joliet Joliet Ill
Ramsey Sisters Bell Oakland
Rankin & Leslie 413 W 30 N Y
Ratalles The 637 Letourneau Montreal
Raymond Ruby Majestic Chicago
Raymond Clara 141 Lawrence Brooklyn
Rector Harry Leo Theatre Monterey Mex
Red Bagle 418 Strand London
Redding Francesca & Co 204 W 123 N Y
Reed & St John 454 Manhattan N Y
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Richard Bros 917 Broadway Brooklyn N Y
Richards Wm Dingman's Ferry Pa
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Richards & Grover 2513 7 Av N Y
Richardsons The Three Saginaw Mich
Richardson John S 18 Grauyer Pl Buffalo
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Robbillo Migerd Ringling Bros O R
Robinson & Grant 408 James Utica
Robinson Alice 457 Orchard Chicago
Roberts Family 320 Point Providence
Roberts Signa 619 25 Merced
Rockway & Conway Temple Detroit
Rohrman Chas 215 W 22 N Y
Romain Manuel & Co 13 Seattle Boston
Romanoffs The 133 17 Wheeling W Va
Romany Opera Co 220 Long Ave Bldg N Y
Ronalds Three R D 5 Stark Mich
Rooda Claude M Sella-Photo C R
Roof Jack & Clara 705 Green Phila
Rose Elmer A 218 Pulliam Atlanta
Rose Julian 17 Green Leicester Sq London
Ross & Lewis 1534 Broadway N Y
Ross Sisters 65 Cumberland Providence
Ross Eddie 6 Hillside Mich
Rose Adele 242 W 43 N Y
Rosenthal Don Harold 210 W 1 Oswego
Rosey C W Sacandaga Pk Gloversville N Y 26
Brighton Beach N Y
Rossi Alfredo Buffalo Bill O R
Roslays The 1533 Broadway N Y
Rowland Expedition Rio Janeiro Brasil Indef
Rowley Sam 67 S Clark Chicago
Royal Doll Princess 162 W 35 N Y
Royal Musical Five 249 S 9 Brooklyn
Roy Rob 5 Polk Alley Elizabeth Pa
Russell Bros Elmhurst L I
Russell & Church 420 Av E Bklyn
Russell Bertha Nose 172 W 77 N Y
Russell Tenle Scenic Temple Boston Indef
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Rutledge & Pickering Orpheum Rockford Ill
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Sear Gladys Mt Morency Falls Quebec Can
Svengala Original Watertown N Y
Shannons Four Saratoga Htl Chicago
Sharp & Sharp 209 W 13 N Y

Shaw & Shaw Eastport Me
Shedman W S Golden Spur Pk New London Conn
Sheer & Burton 212 Woodward Av Detroit
Sherlock & Van Dille 614 W 125 N Y
Sherman & Rice 440 W 31 N Y
Schach & McVeigh 745 Amsterdam N Y
Scharr Wheeler Trio East End Pk Memphis
Sheffels Male 1018 S Appleton Wis
Siddons & Earle 928 Main Phila
Silva & Silva 26 Batton Rd New Bedford
Sirigomo's Bands Roma 11 W 116 N Y
Schrode Billy New York N Y
Scott & Wright 530 W 122 N Y
Seamon Duo Elyria Elyria O
Seurab Billy & Mae Cairo Mich
Seymour & Nestor 501 W 170 N Y
Shannon Harry Ladington Mich
Sharp & Sharp 209 W 13 N Y
Shelvey Bros Orpheum Rockford Ill
Sherry Joseph V Spark's O R
Silvino & Co 2029 Liberty Ogden Utah
Simpson Cora 718 N Maine Scranton
Six American Dancers Orpheum Portland
Slater & Finch Treadside Minstrels
Smrl & Keener 428 W 104 N Y
Smith & Heagney 272 S 11 Newark
Smith & Brown 1324 St John Toledo
Smith Allen 123 Irving Av Brooklyn
Smith & McNamara 49 N Englewood Phila
Smiths Aerial Ringling Bros O R
Snyder & Buckley Hamma Rockaway L I
Solar Willie 322 W 33 N Y
Somers & Wible Box 24 Collingswood N J
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Spaulding & Dupree Box 285 Ossining N Y
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Sprague & Dixon Hlton Illon N Y
Springer Jack 432 S 8 Louisville
Stadium Trio 223 Scott San Francisco
Stanton The 351 W 44 N Y
St Clair Anne 2910 Armour Chicago
St Clair Minnie 134 W 36 N Y
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Stuart & Keeley 322 College Indianapolis
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Sundy & Widge 222 W 141 N Y
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Sutcliffe Troupe 49 Agalncourt Rd London
Sutton & Sutton Palace Htl Chicago
Swan & Bamard 110 W 06 N Y
Swickards The 805 Bathurst Toronto Can
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T

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IN A FEW MALE TYPES

Extract from VARIETY: San Francisco, June 26.
By JOHN J. O'CONNOR.

VARIETY's Western Representative.

"NATIONAL. (Sid Grauman, mgr.; agent, S.C. W. Reese).—Toma Hanlon, and Weston, Young and Co., were running away from the show at the National this week, both acts working in 'one.' Miss Hanlon, in male attire, is somewhat different from the rest, and has a breezy way of delivering her lines that takes from the start. Two songs and a recitation make up her offering, and she finished one of the biggest single hits that ever played the house."

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Thompson Sisters 334 E 41 Chicago
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Tieches The 114 E 2 E Liverpool O
Tierney & Odell 1553 Broadway N Y
Till John & Louise 898 Salem Malden
Tomplins Charlotte J 2641 Lafayette Denver
Touret & Fior D'Alisa Parish Madrid Spain
Towner Sisters 26 Water Binghamton
Townsend Charlotte & Co 601 W 135 N Y
Tom Jack Trio 102 E 14 N Y
Toms Tumbling 2789 Fulton Brooklyn
Toons Mlle P O Box 654 Denver
Tops Topsy & Tops 617 W School Chicago
Touhey Pat East Haddam Conn
Traversa Belle Trocadero Phila Indef
Trebort 466 Virginia St Paul
Tripp & Velling Ringling Bros C R
Thardo Claude 33 W 65 N Y
Thurston Leslie 35 Lexington N Y
Tunis Fay Dragon Inn Detroit
Turner Bert Richmond Htl Chicago
Tweedley John 242 W 43 N Y

Urma Hetty 104 E 14 N Y

Vaggies The Barnum & Bailey O R
Valadons Les 407 Thames Newport
Valdare & Varro Hagenbeck-Wallace C R
Van Billy 25 Orphanum Salt Lake
Van Bros Freebody Pk Newport R I
Van Eppes Jack 25 National San Francisco
Van Hoven Fountain Ferry Pk Louisville
Vardelles The Lowell Mich
Vardaman National Htl Chicago
Vasco 414 Acme Lane London Eng
Vasco & Co 1418 Beaver Allegheny
Vaughan Dorothy Sherman Htl Chicago
Vaudetta Musical Duo 247 Pratt Ravenna O
Vedmaro Rena 749 Amsterdam N Y
Venetian Musicians Pantages Seattle
Vera Mlle 787 De Kalb Brooklyn
Vermette Vanerson Trio Wigwam San Francisco
Victorine Myrtle 223 Scott Frisco
Vincent Sisters 48 Centre New Rochelle
Vincent & Rose 820 Olive Indianapolis
Viola Otto & Bro 123 Montauk Av Brooklyn
Violetta Jolly Payret Havana Cuba
Voita 1553 Broadway N Y
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Von Serley Sisters Exposition Buffalo
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Ward Billy 199 Myrtle Brooklyn
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Wardell Harry 1553 Broadway N Y
Warren Faust 242 W 43 N Y
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Washburn & Douglas 434 Third Brooklyn
Waters James R Scandaga Pk Gloversville N Y
Watson Sammy 333 St Pauls Jersey City
Watson & Little 605 Van Cortland Pk Av Lowerre
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Wayne Ethel 142 W 49 N Y
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Wilson Lizzie 175 Franklin Buffalo
Wilson Heloise & Amores Sisters 104 E 14 N Y
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2 Ewing Neb 3 Albion 4 Freemont Neb 5 Red-
field 6 Woonsocket 7 Plankerton 9 Chamberlain
10 McKensie 11 Kadoka 12 Rapid City S D
Clark's Shows July 20 Superior Neb
Gentry Bros Aug 22 Warrenton 23 Culpepper 24
Charlottesville 25 Lynchburg 26 Danville 27
Clarksville Va 28 Oxford 30 Raleigh 31 Green-
boro Sept 1 Reidsville 2 Lexington 3 Mt Airy
4 No Wilkesboro 6 High Point 7 Mocksville
8 Salisbury 9 Concord 10 Charlotte 11 Moore-
ville 13 Taylorsville 14 Statesville 15 Newton
16 Hickory 17 Morgantown 18 Asheville 20
Marion 21 Rutherfordton N C 22 Lancaster
S C 23 Rock Hill 24 Gastonia N C 25 Gaffney
S C 26 Spartanburg 28 Greenville 29 Ander-
son 30 Abbeville Oct 1 Newberry 2 Columbia 4
Charleston 6 Orangeburg 7 Aiken S C 8 Au-
gusta Ga 9 Barnwell 11 Savannah Ga
Morris & Rowe July 17 Mattawa Can 18 Pembroke
Ont 20 Arnprior 21 Hull Que 22 La Chute 23 St
Johns 24 St Hyacinthe Can
Ringling Bros July 19 Kansas City Kas 20 Man-
hattan 21 Beatrice Neb 22 Fremont 23 Grand
Island 24 Kearney Neb
Sun Bros Aug 20 Petersburg Ind 21 Owensville
Ind 23 Mt Vernon Ind

LETTERS

Where O follows name, letter is in Chicago.
Advertising of circular letters of any de-
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Letters will be held for one month.
P following name indicates postal.

Antwall Dot
Blooms & White
Allison Patty
Avery D
Anderson Albert
Ashcroft Ralph W
Arado D
Aces The Three (C)
Angers The
Adgie's Lions
Adams Isabel
Ainsworth Virginia
Avesto Elmer
Arlington Billy
Armstrong Max
Adair Robyn
Anderson Fred
Anderson Ruth (C)
Ahl Ed
Alberts Eklie
Adams Billie
Asard Benj
Astell Sisters
Alexander & Scott
Anderson Anna
Annie Mrs Wm E
Arnold Rena
Allair Emile
Blood Adele
Boyd & Moran
Burdick Ruth
Bragg Archie (C)
Beil Alfred J
Baldwin Kitty
Best Louis P
Brignola E (C)
Beck Carl (C)
Belmont Freda
Bertram Helen (C)
Bellvue Ed (C)
Burton Steve W (C)
Baggesen Carl
Bilych's Seals
Butler M J
Bell Floss (C)
Boyle & O'Brien
Bulger Irine
Binder Grace (C)
Barlow Nelson & Den-
more
Barnes W H
Barnett & Darling
Briden James
Bidden Rose
Berg's Merry Girls
Benedict Lew
Behr Carrie
Burks Dan
Brown Mary Ann
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CHICAGO

By FRANK WIESBERG.

VARIETY'S Chicago Office,
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VARIETY Office, 69 Summer St.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—The only down town vaudeville theatre was well filled considering the warm weather, and the bill is a pleasing one, though not up to the usual grade of excellence. Joseph Hart's "Bathing Girls" are given top place. It is another "girl" act, not so diverting as others from Hart's workshop. The scenic effects are particularly good and the costuming better than most of the numbers of this sort. There is nothing especially new aside from this. Stuart Barnes, good monolog and excellent song, the individual hit. Mile. Blanc and Cunningham and Marion, New Acts. Walsh, Lynch and Co. arrived for the first time here in vaudeville and offered the same rural dramatic sketch, "Buckin' the Run." The act made a decided hit. Elsie Faye and Joe Miller and Sam Watson, the latter forming the dancing background, gave an entertaining performance. Galett's Monkeys are better than ever. They have added a new musical novelty. Flo Adler returned after an absence of one year, together with her "boy" in a box, who sings with her. Miss Adler always finds liberal plaudits. The Ortmann Trio spoil the good points in their acrobatic act with comedy. Jewell and Niblo give a very good musical performance. Tyler and Berton, skillful roller skating, different from many others.

—Max Weber of the Columbus and Alhambra Theatres, playing melodrama, asked Martin Beck if he would book the Alhambra with vaudeville the coming season. The letter was transmitted to Kohl & Castle, who replied that the firm had two outlying houses of their own available if they cared to extend their vaudeville operations there. —Mile. Alsworth, of the Royal English Opera Co., is playing her second week at Forest Park, as feature with Francesco Creatore's Band. Mile. Alsworth and Sig. Boszan of the Metropolitan Opera Co. of New York, will go in vaudeville early in the fall, in a sketch entitled "The East Indian Love Story."—The "Bronze Statue," who poses in one of the concessions at "White City" has been placed under arrest. She appears with the "Bare Bronze Beauties." Her name is Bertha Faulk. A policeman saw the performance and insisted on viewing the painted girl at close range. Fearing that the ordeal would embarrass her he was invited to see her during the performance. A test case will be made.

—Harrison Stewart, the colored comedian of the Pekin Theatre Stock Co., is going into vaudeville. He will be supported by four dusky damsels.

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Stewart tried vaudeville one afternoon at the Star Theatre as a single act. He gave up the task before the first performance was over. He will be booked by the William Morris office. His work in musical comedy with the colored company attracted attention.—"Pork Chop" Evers was married July 1 to Violet Curtis at St. Paul. —The former act of Fay, Coley and Fay has been reorganized, and the act hereafter will be known as "The Fays and Coleys," four in number. They have a new act and will play in the middle west until fall. —Bobby Carroll and Lillian Brevoort have been booked through the west by Walter Keefe of the Western Vaudeville Association.

NEW WILSON (Jack Burch, mgr.; agent, William Morris).—The opening bill 19 consists of Ishikawa Japs, Georgia Gardner and Coy. Ladell and Butterworth, James A. Dunn, Muriel Window.

SAN FRANCISCO

By JOHN J. O'CONNOR.

VARIETY'S Western Office,
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ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 4: George Hillman and his "Red-path Napaneees." Three Sisters: Athletas, Armstrong and Clark, Londe and Tilly. Eight Original Madcaps, "Singing Colleen," Ollie Young and Brothers, and Laddie Cliff.

NATIONAL (Sid Granman, mgr.; agent, S. C. W. P. Reese).—Leo Cooper and Co. In a dramatic sketch, "The Price of Power," sharing first honors with the Dumutrescu Vermette Troupe at the National this week. Mr. Cooper has a vehicle well suited to show his talent and is ably assisted by his company of one. The Dumutrescu Vermette Troupe of four people show an ordinary bar act without accomplishing anything startling. The best trick is a leap from bar to bar by the largest of the quartet. The distance looks to be about fifteen feet, and the feat makes a good finish. McQuinn and Shelly were called in to help strengthen the show and made good from the start. The boys and girls next team work and were one of the big hits. Kelly and Reno couldn't seem to get started, although the comedian takes some great falls and the straight man contributed some nifty ground work. Virginia Grant offered a singing act in three changes, the Irish number, "Come Back to Erin," scoring strongest. Martinez and Martinez are a pair of accomplished musicians and went very well. Joe Valley helped along with his accordion. Anna Golde is a soubrette. She appeared in a beautiful costume and attempted to sing. She "pulled a local" verse about a prominent politician who is spending his time and money trying to escape the district attorney, and the audience showed disapproval by hissing the young woman whom the stage. The Darling Darts showed a very tame thriller for real darling acrobats. The only thing missing was a "mechanic." Perhaps in time the Darts will do something to justify their being "billed as "Darling."

WIGWAM (Sam Harris, mgr.; agent, S. C. and W. S., jointly).—Mabel McKinley is topping the Mission bill this week, easily the big hit of the bill, Francesca Redding and Co., in "The Man from Texas," a laughing hit, another being Brenon and Downing. The little fellow who handles the comedy in the Redding act is a hard worker and was mostly responsible for the reception handed them. Cooke and Rothert (without the "Apache Dance") are here, and Cooke manages to register a hit mainly through his hard work. Billy Jones opened with a blackface monolog, "Bonner," the educated horse, also appeared.

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S.; O. S. Burns).—One of the best shows of the season is at the Empire this week with the Four Bards at the top. If there is another acrobatic act in vaudeville that can beat or even tie the Bards they haven't been heard of out this way. The tricks they perform are all good enough to feature and the comedy is immense. The "stalling" is well covered and the act finished the biggest ever. Adams and Mack presented a first class magic act and were well received.

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The Terry Twins kept the audience guessing as to which was which. The roughhouse finish went big but the "human duplicates" might add a little more dancing, for in this line they are particularly strong. Professor Robert's troupe of educated rats, cats and dogs were one of the big hits. The rats do most of their work on tight ropes and wires and follow instructions as well as if not better than any other animal. The cats are trained to work with the rats, and although the rats probably look pretty good to the cats, they work as though old friends. Marie Hirdlicka is billed as a "Bohemian Lyric Soprano" and sings three well-selected numbers. Miss Hirdlicka possesses a good voice and proves a hit.

NOTES.—Hazel Early is having a new pianolo written for her which she will present in vaudeville next season.—Ethel Alton is spending the summer in Los Angeles with some relatives.—James Thornton is writing a new sketch in "one" for Clarke and Bergman.—Fred Lincoln of the S.-O. office in town and will spend a few weeks at the local office.—The convicts at San Quentin put on a vaudeville show at that institution July 4. A few of the acts were programed as making their farewell appearance.—The much talked of production of "Three Weeks" is in town at the American, and business is reported capacity.—The Musicians' Union Baseball team went down to defeat before the Theatrical Mechanics' Union team here last week to the score of 11 to 3. Roy Stevenson, the big first baseman, who is stage manager of the Empire (when not doing anything else) had four home runs to his credit when the game was over. Stevenson is a former national league man and is thinking seriously of going back to his old sport. Romer, who twirled for the Mechanics, was invincible and struck out eighteen men. Smith and Sanders, both of the Mechanics, were ordered off the field by the umpire and not allowed to finish the game. Smith refused to take a base on balls, saying he wanted to hit the leather, but after taking nineteen balls the umpire got tired counting and ordered him to the bench. The Mechanics are to play the "Merry Widow" Co. next for a side bet.

BOSTON

By ERNEST L. WAITT.

VARIETY Office,
69 Summer St.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Romany Opera Co., featured, big success in music and popularity; Paul La Croix, tramp jangler, good; Four Londons, excellent gymnastic act; Gardner and Allen, pianolog and singing, fair; Horne and Prunell, sketch, unusually well written and played; Charles Case, comedian; Gillette's Animals; Van Bros., musical; Wilson, cyclist; fine hot weather show.

NEW PALACE (I. H. Mosher, mgr.; agent, direct).—Bastua Brown, Rich and Howard, m. p. OLORE (B. P. Jeanette, mgr.; agent, direct).—Castaneda Trio and m. p.

LEXINGTON PARK.—Regal Trio, Mlle. Carrie, Frye and Allen, Eva Cuddy, Gertrude Griffith and Co.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Whether it is the hot weather or the big picture houses which are giving a very good show for ten cents, that is responsible, is a question, but the business at Keith's big playhouse has been falling off at an alarming rate despite the fact that attractive bills are being given each week. The evening shows are fairly well patronized, but the afternoon sessions have fallen away to almost nothing. On Monday afternoon there were no more people on the ground floor than were on the stage when the one-hour concert by the Boston Fadettes opened the show. An international flavor was given to the concert this week, the six numbers representing six various countries, and it was another very acceptable program for music lovers. Solo parts by Mara Wellison, "celist"; Edith Swan, "trombone"; Anna White, "cornet"; and Miss Wilcox, first violin, added individual merit. Caroline B. Nichols was called home by the death of her mother at Boston on Monday afternoon, and after the first performance, Miss Wilcox directed. Fred Bond and Fremont Benton scored the big laughing hit with "Handkerchief 15." Emma Janvier made her first local appearance in vaudeville using much of the material she had while in musical comedy, and did nicely until she attempted a "coon" song for a finish. The number didn't suit her, and it was poor judgment to see it after the other two. Silbon's Novelty Circus lived up to the title. There was plenty of novelty and newness in the tricks performed by the pony, dog and cats, while the man and girl add a liberal share in the acrobatic and comedy line. The Imperial Sextet put over some dancing without showing any particular merit. It is too big an act to depend entirely upon straight dancing, and some sort of a "picture" or novelty in the stepping line would do a lot for it. Ben Johnson, well remembered for his clever work in the legitimate, furnished several minutes of good entertainment after making a poor start with very much mis-estimated gag. He was very well liked. Frank White and Lew Simmons won their usual share with the familiar, "On the Band Wagon" sketch. The veterans are getting just as much fun out of it as ever, and the house found plenty of humor in their work. The Mangrove Troupe closed the show in good shape. The girl top-mounter is a wonder, rivaling many of the best boys used for such work, and she looks neat and pretty while at work. There is rather too much repetition in the routine of tricks used.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—The bill is well balanced this week and a little better than the usual average of entertainment was the result. Verno made a strong bid for first honors with a novelty in the way of a juggling act. While not showing a routine altogether new he got away from the usual run and added a special bit with a coin and an umbrella which was worth something. Verno wears a stolid expression at all times. He should smile at least once. It may help some. Jules and Marson offered some weight lifting which did not amount

to much and could be left out to enable them to develop along the hard balancing line, for which they seem to be better adapted, from what they do. Better dressing is their greatest need at present. The Terrills have framed up something of a sketch for their musical act and have missed connections, the talk being of light texture and no help. The cornet playing is all right, and the xylophone would be if it was a good instrument. If they wish to keep the sketch idea it would be better were they to finish with the cornet and vocal duet. The pair were well liked. Adeline Francis offered a couple of songs and just a little talk. This little might as well be spared and Adeline will find it easier winning her audience with songs alone. No audience likes to see a woman frown at them. The dropping of "gags" also goes for Frankie Gregg. Miss Gregg is a nice looking girl, sings well and had no trouble pleasing except when she tried "gags." She can leave those for the comedians. Zeno and Zoa twisted themselves into the favor of the house. The woman contributed little. She does all right in the double figures, however, and two more of this kind might be added. John J. O'Brien sang three old songs, and Texarkansas (that's going some in names) who replaced Jerry Cunningham after the first show, pulled down a goodly share of applause for a clever bit of dancing after a couple of songs. She is above the average in her line. Some new and some old pictures were mixed in. Jimmy Jones was back at the piano after missing a week owing to a badly shattered hand revived by the bursting of an engine on his motorboat.

LUBIN'S PALACE (Isador Schwartz, mgr.; agent, William Morris).—A couple of acrobatic turns about equally divided the chief honors this week. The Sully Trio put over a big hit with a mixture of comedy and some first class double and triple figures, the majority with the aid of a spring board. The Three Judges used only straight formations but have worked out a showy routine of tricks, all well done, the girl doing unusually well considering her slight build. Hooey and Walters offered something in the way of a sketch with several bits familiar in other acts mixed in at intervals. At times they approach something interesting, but there is a considerable waste of time in talk, the first few minutes being very draggy. They should get to the action quicker. The singing helps them considerably. Lella May sings in good voice. She makes a mistake in dealing with the class stuff, but wins over on her second song. Her third is called an imitation of Fritz Scheff. It isn't, but the audience probably liked the drumming and Miss May's appearance. The Bartella met with mild favor in a musical act. Amanda Gilbert was back again and her singing seemed to please as well as before. Allaire offered a neat looking juggling turn and got through in good shape without showing anything new or novel, a point which he should remember. Fisher and Fisher got their usual share with their fast working comedy bicycle turn, and there was the usual supply of new and old pictures. Despite the terrific heat on Monday the crowd was standing several rows deep behind the rail at the first show.

HIPPODROME (M. W. Taylor, agent).—The hot weather which is having its effect on the picture houses is doing a good turn for this show, big crowds attending nightly, and three matinees a week are given now. California Frank's "Wild West" remains over as the big feature with Mamie Francis and her "Living Horses" holding down the top line place. The other acts are Woodford's Monkeys, Latonia Sisters and Rausetta and Lyman.

GRAND OPERA HOUSE (Geo. Metzel, mgr.; agent, W. M. Taylor).—Three Morisseys, Yackley and Bunnell, Arnold's Leopards, Renee Family, Deodato, magician; Butcher and Gross, and pictures.

PARK (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Aspen and Earl, Joe Foley, Muff and Pearl, Harry Fielder, Hilton, the juggler, and pictures.

GIRARD AVENUE.—Bockman and Gross, the Aldens, Valley Quartet, Nicodemus Trio.

NOTES.—Burglars broke into the residence of Annie Abbott, the "Georgia Magnet," on Sunday last and "lifted" jewels said to be worth \$2,023.

Joe Mitchell, Tom Grady and Billy Hart left (en route) July 7 for London. They will visit Berlin, Paris, Ireland, Scotland and one or two other points before sailing for America on the Mauretania, July 25. They can be addressed care Variety, London Office.

ST. LOUIS

By FRANK E. ANFENGER.

DELMAR GARDEN (Dan S. Finchell, mgr.).—De Wolf Hopper is reviving "El Capitán," his successful opera of the epoch when John Philip Sousa was a phonograph favorite. The book was penned by Charles Klein before he waxed wealthy with royalties of "The Music Master." It gives excellent opportunity for Ann Trasker, the prima donna, Dorothy Webb, soubret, Carl Haydn, tenor, and others of the Delmarian organization.

WEST END HEIGHTS.—Oppenheimer Brothers, mgrs.—The first full bill of Morris Vandeville went on this week and includes five good acts: Gilbert and Katen, parodists; Ina Claire, impersonations; Edwards and Glenwood, wire and ladder acrobats; Lee and Leeland, Irish comedians; Blanche Lewis, ill. songs; m. p. FOLEST P'ARK HIGHLANDS (J. D. Tippet, mgr.).—Silvers, Barnum & Bailey's famous clown, associated with Nelson, is the headliner. Others are Robert Fulgura, "transfigurator"; Armstrong and Verne, Mario Trio, Theo and "Her Dandies," and John Keller.

MANHATTAN (Mannion Bros., mgrs.).—Four Buchanan, singers and dancers; Mason Mason and Co., musical sketch; John A. West, musical brownie; Charles Elliott, trick pianist, is the announced bill.

NOTES.—Mary Finan, whose husband was associated with Ben De Bar, an early St. Louis theatre manager, died this week. A company organized to revive "A Midnight Bell," and other Hoyt shows, assembled at Union Station last week, but the members could not find their manager. He claimed relationship with the late Charles Hoyt. The disappointed "members" were

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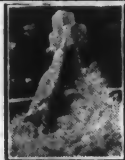
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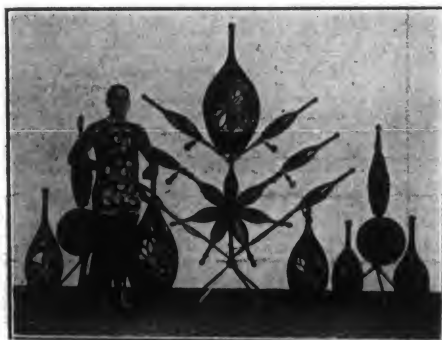
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AND
T. ROY BARNES

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Once heard I could make funny cracks,
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This week (July 18), DRINKING'S, ROCKAWAY BEACH.

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CHICAGO, ILL., U. S. A.

St. Louisians, amateur and professional. They returned home and are "at liberty."—If any affiliation exists between the Oppenheims and William Morris that will outlast the summer vaudeville bookings at the West End Heights, it is being kept dark.—It is announced Dan S. Pishel is one of the promoters of the theatre which is being projected to replace part of the Grand Avenue Hotel, on Olive street. It is an uptown site, and the plans for a \$200,000 house are the most ambitious yet outlined for the West End. Though Pishel is the St. Louis representative of the Shuberts, it is denied that this is the case. J. J. Shubert referred to on a recent visit to St. Louis.—The Standard is being repainted and remodeled and will open on August 8. It is the first date announced.—Will J. Davis of Chicago is the latest "invader." He was in St. Louis last week conferring with the McNair and Real Estate Co. for a theatre site. He left for Chicago without making definite announcement. Some others he looked over were one at Twelfth and Locust Streets opposite Hotel Jefferson, one on Broadway and another downtown. All have been considered before by theatrical promoters. Several years ago the lot near the Jefferson was reported optioned by the Shuberts, but nothing ever came of it.

ATLANTIC CITY, N. J.

YOUNG'S PIER.—Marie Dressler (New Acts); Valerie Bergere and Co. in "Billy's First Love," hit; Wynne and Lewis, patter, scored; Ida O'Day, banjoist, went big; A. O. Duncan, good; Three Armstrongs, comedy cyclists, clever; Armstrong and Ashton, good.—CRITERION (W. A. Barritt, mgr.; agent, Louis Wesley).—Thurston, magician, fourth week; James J. Morton, monologist, hit; Josephine Kinsley, songs, big.—RTEERLECHASE PIER (E. L. Perry, mgr.; agent, Rudy Heller).—Mamie Flemming, songs, headlined; Elliott, Belair and Elliott, comedy acrobats, good; Arnold and Felix, good; Duffin-Bedgay Troupe, acrobats, clever; Moore and Young, good; Jules Harmon, liked; Phil Bennett, singer; Emmet Welch, III, songs.—MILLION DOLLAR PIER (J. L. Young, mgr. agent, direct).—Mme. Maranette and horses; Arthur Krona, Jap. juggler; Carlyle's Dogs and Ponies; Swan's Alligators; Musical Gracey; Winston's Seals; Mlle. Martha, aerial gymnast.—NOTES.—Last week the summer colony of artists here played a baseball game with the Atlantic City team. They had lots of fun. In the third inning the actors found they were ahead, 4 to 3, they quit.—Wm. Oliver, the comedian in Bert Swan's Alligator act, playing the Million Dollar Pier, was caught in the jaws of a vicious newigator last week. It took six pier attaches to pry him loose; his right arm was severely mangled. An army surgeon, here with the Filipino Band, dressed his wounds.

I. B. POLASKI.

BALTIMORE, MD.

VICTORIA (Pearce & Scheck, mgrs.; agent, William Morris).—Johnson Brothers and John-

son, very good; Welda and Serena, equilibrists, astound; Roscoe and Butler, pleased; Lester and Quinn, hit.—ELECTRIC PARK (Max Rosen, mgr.).—Beschy and Stroebel, wonderful lights; Mme. Rose Edith and Her "Dancing Girls," good.—SUBURBAN PARK (August Feneman, mgr.; Wm. Morris, agent).—Four Musical Lucifers, very good; Tom Gillen, "Finegan's Friend," big hit; Billy Foster, blackface, good; McCaslin Sisters, pleased.—LUBIN'S TWIN (E. C. Earle, mgr.).—Vandeville and M. P.—OWYNN OAK PARK (John Parson, mgr.).—Great Calvert, wire; Steinert-Thomas Trio, very good; Ritter and Robinson, pleased; William S. Harvey, won favor; Mary Anderson, well received.—BAY SHORE PARK (Dennis Rose, mgr.).—Arthur Holden, Boston Ladies' Orchestra.—RIVERVIEW PARK (Michael Fitzsimmons, mgr.).—Band concerts, vaudeville and m. p.—KLEIN'S PARK (L. Stanley Deakney, mgr.).—Vandeville and burlesque.—FLOOD'S PARK (Jack Flood, mgr.).—S. S. Scott's Travelogues, vaudeville and burlesque.—HERMAN'S PARK (John McCaslin, mgr.).—Vandeville and burlesque.—BLACK CAT.—Rutledge Gardner, soloist and dancer; m. p.

BUFFALO, N. Y.

SHMA'S (M. Shea, mgr.; agent, U. B. O.; Monday rehearsal 10).—Three Hanlons, good; Sig. Trovato, pleased; Hayes and Johnson, excellent; Julius McVicker and Co. (new sketch); Lola the Mystic, Marvelous Russell Brothers, good; Arlington Four, fine; Mintrell, juggler.—ACADEMY (E. J. Wilbur, mgr.).—Toreador Minstrels, 12 people, hit; Goldie, musical act, good; Bohee and Hyers, pleased; Carl Zeno, fine; Mr. and Mrs. Jack Hanly, fared well; m. p.—LAFAYETTE (Chas. M. Baggs, mgr.).—Montague's Stock, good olio, with Matt Kennedy, pleased. DICKSON.

CINCINNATI, O.

By HARRY HESS.

CHESTER PARK (I. M. Martin, mgr.; agent, William Morris).—Lessee and Anita, gun spinners and jugglers, Rafayette's Dogs, Merritt Sisters, s. and d., and Summers and Otto, yodelers, are the offering for this week.

CONY ISLAND (G. Wellington Englebreth, amusement director).—Vandeville, liquid air act; Casand, DeVernae and Watters, Fellers Brothers, comiques; Pearce and Co., sketch, and Rinaldo.

NOTE.—J. C. Herman has been appointed as press agent of Chester Park, succeeding E. F. McIntyre, who joined the opera company.

CLEVELAND, O.

NEW COLISEUM (H. A. Daniels, mgr.).—Armita and Burke, headline; Ruby Raymond and Boys, hit; Jordan, Branneck and Canilla, sketch, pleased; Mary Davis, comedienne, won favor; Coulton and Wilson, good line of talk; Shewbrooke and Berry, singing duo, clever.—LUNA PARK (Elwood Salisbury, mgr.).—Antinorelli and His Band, with free attraction, drawing to good crowds.

DATTON, O.

FAIRVIEW PARK (E. Redelle, mgr.; agent, U. B. O.).—Leah and Lamar, fantastic jugglers, great; Brady and Mahoney, character comedians, good; Harry Breen, singing comedian, big applause; Corcoran and Dixon, comedians and dancers, very good; Gus Edwards' "Kountry Kids," musical comedy sketch; "Miss Rose's Birthday," headline, big hit.—LYRIC (Max Hurtig, mgr.; agent, Gus Snoddy).—Sivad, comedy juggler, fair; Harry Baker, novelty musical specialty, very good; Shannon and Straw, comedy sketch, good; Gilmore and Castle, comedians and dancers, big applause; the Sully Family, "The Suit Case," headline, good; G. B. McClelland, III, songs.

B. W. MYERS.

ERIE, PA.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, U. B. O.).—Billy Sheets, whistler, good; Dale and Boyle, dancing, pleased; Misses Lawre and Mitchell, singers, good; Parahely, musical glasses, very good; Lamont's Cockatoo Circus, very good.—WALDEMER PARK (B. H. Suerken, mgr.; agent, U. B. O.).—Jack Greco, wire act, good; Carter and Bowman, comedy, pleased; Pielson, Golde and Lee, s. and d., good; Doria Grand Opera Trio, very good.

M. H. MIZENER.

EVANSVILLE, IND.

After 11 the Orpheum will run the latest moving picture and continue with vaudeville until the street car strike is settled in this city. It has hurt business here in every way. Change of program will be every Sunday, Tuesday and Thursday. Admission 5 cents and stay as long as you like. For the last day of vaudeville Manager Sweeton presented Baker and Coppalla, comedy acrobats; Monte Tom, Wilks, Maxine Wells. The Grand is still doing a nice business with songs and pictures.

OBERDORFER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct).—Rita Redfield, good; Levy Family, good; Bertha Aml, good; Kilpatrick and Emerson, good; Beded and Hiedley, excellent; Rich and Howard, good.—PREMIER (L. M. Boas, mgr.; agent, direct).—Rich and Howard, hit; Jack McKay, good; the Plotlis, good Vic Field, comedian, good.

E. F. RAFFERTY.

JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.; agent, U. B. O.).—Julie Ring and Co., in "The Wrong Room," big hit; Three Ernests, bar good; Healy and O'Dell, satisfactory; Dore and Wolford, clever; John and Mae Burke, comedy, good.—NOTE.

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L. T. BERLINER.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.).—Brown and Wilnot, favorable impression; Lambert, good; Harvey Dunn, amused; Taylor Twin Sisters, fair; Gardner and Stoddard, favorites; Prevost and Brown, well received.—NOTE.—Miss Wilnot (Brown and Wilnot) was formerly Mabel Roberts of Malden.

T. C. KENNEDY.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Snoddy).—McCormick and Wallace, ventriloquist, good; Helen Altery, singer, well received; Marvin Bros., equilibrists, hit; Frank Gray, III, songs, good; the Woods Trio, musical act, took well.

GEO. FIFER.

MUSKOGEE, OKLA.

LYRIC (C. L. Carrell, mgr.; agent, E. Hodgins).—"Four English Belles," well received; Johnnie Fields, Jr., comedian, good; C. L. Carrell, III, song (local); Mr. and Mrs. Bert Draper, sketch, pleased; Two Leons, wire, applauded; Morris and Morton, s. and d., many encores.

NOTES.—All theatres opened here Sunday the 4th, and all actors and managers were arrested for violating the Sunday labor statute, but were discharged, the court holding that the law did not apply to acts of this character.

J. F. B.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; Monday rehearsal 9).—Good evenly-balanced bill brings forth "Swat Milligan," a timely baseball skit. Anna Laughlin and M. L. Allsop, in "Under the Influence," scored heavily, as did McCarty and Lockwood in a musical sketch; Artie Hall, good; Mr. and Mrs. Mandy, physical culture turn, and Walter Lewis and Co. in "A Baby Grand," went well; Chalk Sanders, good.—ARCADE (L. O. Mumford, mgr.; Monday rehearsal 10).—The Arcadia Musical Comedy Stock Co. in "Paid in Fun," and "Messenger Boy 250," to big houses daily. Specialties by Harry Lander, Will Allen, John Carroll, Flo Condon, Jack Cavanaugh, Mr. Oliver, Lulu Keeley and Grace Mantell.—WALDMANN'S (James Lee, mgr.).—Bill Gordon, bag puncher; Hall Sisters, La Belle Marie, Rose Rervey, Roscoe S. Smith, May O'Donnell.—OLYMPIC PARK (F. W. Ailes, mgr.).—Aborn Opera Co.—ELECTRIC PARK (C. A. Donlop, mgr.).—Charles Rochet, English comedian; Belmont and Clio, Lillian Herbert, Charles Edwards

and Co., pleasing sketch; Nell McKinley, hit; La Belle Troupe, wire, did well.—HILLSIDE PARK (W. E. Thaller, mgr.).—Demore's Society Circus and Wild West Show. Five Cornallias, acrobats The Alberts, hand balancers; De Velds and Zelds, wire.

NEW ORLEANS, LA.

WHITE CITY (Charles Williams, mgr.).—Charles Williams, director of "White City," is now ticket-taker. The position isn't a "come down" for Williams, because he's the boss, with special privilege to occupy any position that he wants whenever he wants. He could be the head naber and be a director in another sense if he wanted to. But Williams chose to take tickets, because the former ticket-taker didn't take tickets as a ticket-taker should. "La Mascotte," that perennial box office stimulator, is this week's offering.—GREENWALL (Singer, Rose Greenwall, Leopold & Israel, mgrs.; Lew Rose, custodian; all agencies).—Opulence fairly beams from the Greenwall's trio of resident managers, and a bulging treasure trove is still in evidence. Walter Farandoux, baritone, opened; Harris, musician, really; Marie Sparrow is a robust woman with a robust voice; Prof. Wise draws well; Carr Trio, musical, pretentious.

O. M. SAMUEL.

ONEONTA, N. Y.

ONEONTA (Fred Gillen, mgr.).—Ralph Edwards, comedian, good; Sprague and Dixon, well applauded; Ed. Geer, novelty gymnast, pleased; Kings and Quarters, sketch, possible; Norton, III, songs, good.—NOTES.—Mr. and Mrs. Arthur Young gave a house party at their summer home last Saturday in honor of Edward Renton, a representative of S. Z. L'oll and Walter Law.

O. C. DE LONG.

REVERE BEACH, MASS.

SCENIC TEMPLE (Geo. W. Morrison, mgr.; agent, Wm. Morris).—Juggling De Lillo, clever with the hats; Louis Chevalier and Co., "A Lucky Lie," draw big laughs; Fielding and Fisher, Italian street singers, act can be greatly improved by omitting dialog, singing good; Harry Cooper's "Varsity Quartet," headliner, a decided hit; John J. Bruns, baritone, well liked; capacity business.—REVERE (John J. Hurley, mgr.; agent, direct).—Geo. Georgias, sharpshooter; Morton Sisters, s. and d.; Alie Johnson, wire act; John A. Philbrick, monologist; III, songs and m. p.—CHERRYBENT (FARBERS (Armand de Ravignon, mgr.; agent, direct).—Kenzie and Hells, "The College Boys," headlined, laughing hit of the

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good music and comedy; Prof. Tope's orchestra, ill. songs and pictures, complete.—CASINO (Frederick J. Kaufman, mgr.).—The Dohertys, hit of show; Will Wolf, foot balancing, very good; Senorita Sherman, scored; Paul Bawens, blackface, excellent; Mr. Bawens is producing an afterpiece by the entire company, changed weekly.
—NOTES.—It has been erroneously reported the Empire Exchange has been booking the Alcadome. This house is booked by the Sullivan-Cosidine Circuit, direct from Chicago.—As a added feature for week 19, Babcock, the outdoor attraction, has been booked by the Casino.—The Grand will re-open with vaudeville next week.—M. p. and songs are given at the Superba, Criterion and Winters. R. MAURICE ARTHUR.

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TORONTO, ONT.

MAJESTIC (Chas. W. Denzinger, mgr.).—Three Mitchells, Walker and Burrell, musical; Beverly and West, and Phil Berg.—HANLAN'S POINT (L. Solomon, mgr.).—James J. Jeffries, assisted by Sam Berger, drew largely for three nights. Speedy, the high diver, increased his dive to 130 feet. Others were Five Sensational Holes and the Dalvines. Mr. T. F. Denn, secretary T. B. C., has recovered from an attack of blood poison. He will manage Gus Sun Bates next season.—STARBORO BEACH (J. D. Conklin, mgr.).—In the Hippodrome Rose Wentworth, Willis and Lewis, Spader Johnston, and Marvel. Free feature, Sadie Knowlton. HARTLEY.

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Direction B. A. MYERS



BIOGRAPH FILMS



Released July 19th, 1909

"The Renunciation"

Comedy Drama of the Wild, Woolly West



THE RENUNCIATION.

There is no accounting for a woman's whims or tastes. In this story little Kittie Ryan visits her old uncle at the Yellow Hill Mining Camp, and throws all the miners into a frenzy. Every one of them falls desperately in love with her, especially Joe Fielding and Sam Walters, who have been chums since boyhood. Through their rivalry for her glances they become bitter foes, and a duel with pistols seems imminent. Joe, however, picks up a photograph of her and Sam as boyhood chums, and, being a dead shot, softens and feels he cannot kill his comrade even for the sake of the girl, so decides to renounce his claim to Kittie's attention; but Sam enters threateningly, and a bowie knife contest occurs, which would have resulted in a fatality had not Kittie entered and introduced her choice—the most effeminate, namby-pamby dude one has ever gazed upon. One look is enough, and the chums exclaim in disgust, "Well, I'll be ——," but there were ladies present.

LENGTH, 982 FEET

Released July 22d, 1909

"SWEET AND TWENTY"

A pretty little comedy of "Love's Young Dream," presented in the most dainty manner imaginable. Frank and Alice, youthful sweethearts, quarrel, and Frank resolves self-destruction by drowning, but the cold waters chill his determination, so they kiss and make up, to quarrel again soon for the fun of making up.

LENGTH, 572 FEET

"JEALOUSY AND THE MAN"

A rather unique short comedy, in which the jealousy of the husband is aroused only to find that the wife's little intrigues are in arranging a surprise for his birthday, which he had quite forgotten about.

LENGTH, 418 FEET

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BIOGRAPH

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11 E. 14th STREET, NEW YORK CITY



SWEET AND TWENTY.

"WEDDING BELLS"
THAT
MARCH SONG
HIT

THE LID IS OFF!!

CONTRARY TO PREDICTIONS OF
ANVIL CHORUSES AND MUD-FLINGERS

WE WILL CONTINUE TO

HAND YOU HITS FOR MANY YEARS TO COME

PAY SOME ATTENTION TO US!!

OUR NEW SENSATIONAL SONG SENSATIONS

Begin with OUR THUNDERBOLT, Atlantic City's first 1909 song hit.

Words By
ROBERT F. RODEN

"WEDDING BELLS"

Music By
J. FRED HELF

THIS MARCH SONG SENSATION RECEIVED (9) ENCORES EACH PERFORMANCE LAST WEEK IN ATLANTIC CITY, CLOSING THE FIRST PART OF LEW DOCKSTADER'S MINSTRELS. GEE, HOW THEY GRAB A LIVE ONE.

OUR GREAT IRISH SONG.

"ABUSHEL O' KISSES"

By ANDREW B. STERLING, LEW MUIR and J. FRED HELF.

OUR GREAT MINSTREL BALLAD.

"WHEN THE EVENING BELLS ARE CHIMING SONGS OF AULD LANG SYNE"

By ROBT. F. RODEN and J. FRED HELF.

OUR GREAT COMIC SONG.

"GO EASY MABEL"

By REN SHIELDS, ED. MORAN and J. FRED HELF.

OUR POPULAR BALLAD.

"IF YOU'VE WON THE ONLY ONE IN ALL THE WORLD YOU WANT TO WIN"

By ED. GARDENIER and J. FRED HELF.

OUR GREAT COON SONG.

"CAN'T YOU BE GOOD?"

By GEO. W. MEYER.

LAST BUT NOT LEAST, OUR STAR WALTZ BALLAD.

"IF I HAD MY CHOICE OF THE WORLD'S PRETTY GIRLS, I'D CHOOSE YOU"

By ROBT. F. RODEN and J. FRED HELF.

OUR GREAT INDIAN SONG.

"O PECHEE"

By ROBERT F. RODEN and JACK GLOUGH.

OUR GREAT IRISH BALLAD.

"ARRAH COME IN OUT OF THE RAIN BARNEY McSHANE"

By ANDREW B. STERLING and J. FRED HELF.

OUR GREAT BOWLING SONG.

"SET 'EM UP IN THE OTHER ALLEY"

By REN SHIELDS, ANDREW B. STERLING and J. FRED HELF.

OUR 6/8 MARCH BALLAD.

"AIN'T ALABAMA GOOD ENOUGH FOR YOU SUE?"

By ROBT. F. RODEN and J. FRED HELF.

GOOD FOR THIS SEASON.

"MAKE A NOISE LIKE A HOOP AND ROLL AWAY"

By REN SHIELDS and J. FRED HELF.

ORCHESTRA PARTS IN ALL KEYS NOW READY.

ALL SONGS ILLUSTRATED.

STAMPS AND PROGRAM — NO CARDS.

PAY SOME ATTENTION TO US!!

THEY'RE ALL FLOCKING BACK, BOYS. JOIN THE HAPPY THROG.

HITLAND We Stand—HITLAND We'll Remain

"WEDDING BELLS"
THE
MARCH SONG
HIT

1418 BWAY **HELF AND HAGER CO.** 1418 BWAY

J. FRED HELF, President

AL. GOLDFINGER, Manager

FRED W. HAGER, Secretary

"WEDDING BELLS"
OUR
MARCH SONG
HIT

TEN CENTS

VARIETY

VOL. XV., NO. 7.

JULY 24, 1909.

PRICE TEN CENTS.



DAISY

HARCOURT

SAILING JULY 28th Per Steamer "LUSITANIA" TO FULFILL ENGAGEMENTS IN ENGLAND

DON'T FORGET

"WOULDN'T THAT BE LOVELY"

By BALLARD M'DONALD.

"IT'S A LITTLE BIT ROUGH ON ME"

By BALLARD M'DONALD.

"YOU'LL HAVE TO SHOW IT TO MOTHER BEFORE YOU CAN GIVE IT TO ME"

By BROWN and AYER.

"I DON'T KNOW HOW I EVER GOT ALONG WITHOUT IT"

By BROWN and AYER.

ARE MY SOLE PROPERTY and Fully Protected

AU REVOIR TO ALL FRIENDS

NEW BRIGHTON THEATRE, THIS WEEK, (JULY 19)

BILLY

ETHEL

GASTON AND GREEN

"IN SPOONYVILLE"

Singing Their Two Great New Songs

"SAVE ALL YOUR KISSES FOR ME" and "GEE, BUT I FEEL BLUE"

ALSO OTHER HITS,

"You'll Be Sorry Just Too Late," "Spooneyville" and "Would You Miss Me?"

SHAPIRO'S GOT IT

GRACE LA RUE

SPECIALLY ENGAGED for the AMERICAN ROOF GARDEN

Direction, **WILLIAM MORRIS**

VARIETY

VOL. XV., NO. 7.

JULY 24, 1909.

PRICE TEN CENTS.

THE WHITE RATS' FORM OF AGREEMENT WITH MANAGERS

Compact Made With Reorganized Independent Booking Agency, Reorganization Completed This Week. Arbitration Provided For.

The re-formed Independent Booking Agency, now composed of the Feiber, Shea & Coutant (Bijou Circuit), Mozart, Sheedy and Quigley circuits was completed on Tuesday last, when at the first meeting of the Board of Directors H. H. Feiber was elected chairman. The others members of the board are M. R. Sheedy and Edward Mozart.

The newly elected officers of the agency are M. R. Sheedy, president; Edward Mozart, vice-president; Harry H. Feiber, secretary and treasurer, and William Sturndorf, acting secretary.

J. J. Quigley was appointed the manager, and Nick Norton, the office manager.

A representative of each circuit will be assigned permanently to the offices of the agency. They will be under the direction of the chairman of the board or the office manager.

Bonds were exchanged, guaranteeing on the part of the circuits in the agency that all acts booked through the I. B. A. office would be protected against loss, and the White Rats delivered a bond that members would fulfill agreements made or pay the assessed damages. The bonds were guaranteed by the Illinois Surety Company.

An office location was to have been selected during the week.

All managers booking through the I. B. A. will employ the White Rats form of contract. An agreement entered into between the Rats and the agency provides for a Board of Arbitration to settle disputes arising under it.

The I. B. A. was organized over a year ago when members of the White Rats became interested in the Mozart Circuit.

The following is a copy of the contract required from managers by the White Rats before the agreement such as made with the I. B. A. will be entered into:

MEMORANDUM OF AGREEMENT, made in duplicate and entered into on this 10th day of June, 1909, by and between the Independent Book-

ing Agency, Inc., a domestic corporation, having its principal office in the City, County and State of New York, hereinafter designated by the term AGENCY and the White Rats of America, a membership corporation, having its principal office in the City, County and State of New York, hereinafter designated by the term ASSOCIATION.

WITNESSETH: WHEREAS the said AGENCY is about to execute contracts by which it becomes the sole and exclusive booking agent to provide attractions for the Vaudeville Theatres and other places of amusement mentioned in the various contracts between the aforesaid AGENCY and Harry H. Feiber, Maurice Shea, Charles A. Coutant, R. V. Alexander, Edward Mozart and Michael R. Sheedy of even date herewith, and

WHEREAS the said ASSOCIATION is a membership corporation composed of approximately five thousand members engaged in the providing of entertainment for Vaudeville Theatres and other places of amusement, and

WHEREAS the said AGENCY is desirous of entering into an agreement with the said ASSOCIATION for the regulation of the business relations between said AGENCY and the said ASSOCIATION.

NOW, THEREFORE, in consideration of the premises and of the mutual promises and covenants herein contained, and for the further consideration of the sum of One Dollar each to the other in hand paid, receipt whereof is hereby mutually acknowledged, it is agreed by and between the said parties as follows:

FIRST: (a) That the said AGENCY does hereby guarantee and by these presents has guaranteed each and every obligation, covenant, and promise on the part of the employer contained in the contracts for the engagements of the members in good standing of the said ASSOCIATION with any and all theatres and other places of amusement made or procured through said AGENCY for any Vaudeville Theatre or other place of amusement whose attractions are booked or provided for by said AGENCY for and during the term of this contract.

(b) Said AGENCY does hereby agree to use only that form of contract which is approved by the Board of Directors of said ASSOCIATION in all engagements made by or through said AGENCY.

SECOND: (a) Said ASSOCIATION does hereby guarantee and by these presents has guaranteed the faithful performance of all contracts made and executed by any member in good standing of said ASSOCIATION with said AGENCY or with any Vaudeville Theatre or other place of amusement procured by or through said AGENCY during the life of this contract, providing said AGENCY gives notice in writing within six days after the execution of each and every contract made by and between said AGENCY or by and between any of the theatres or other places of amusement and any member in good standing of said ASSOCIATION which engagement is procured by or through said AGENCY to the Secretary of Board of Directors of said ASSOCIATION, who shall within six days of the receipt of said written notice notify said AGENCY at its New York address whether or not the said alleged member is a member in good standing of said ASSOCIATION.

(b) Said ASSOCIATION does further agree to lend its moral support to enable said AGENCY to secure sufficient attractions for the Vaudeville Theatres and other places of amusement that said

(Continued on page 6.)

GRAUMAN'S NEW HOUSE.

San Francisco, July 22.

"Pop" Grauman has secured a twenty-year ground lease on the lot located on the south side of Market Street, between Fifth and Sixth Streets, and will commence work at once on his new playhouse.

The new house will be known as "Grauman's Theatre." It will be ready in about eight months.

As yet Mr. Grauman has not decided as to what attractions he will play, but vaudeville will probably be the policy. The theatre will measure 104 by 137½ feet and will cost in the neighborhood of \$350,000 when completed.

A number of wealthy men are behind Grauman in this venture. The location selected is an ideal one for the purpose.

A "TURKEY" STRANDS.

Toledo, July 22.

It's not so hard stranding in the summer as when the snow is flickering about. So one doesn't hear laments arising from Bowling Green, O., although a "turkey" show of 25 people has just flopped over in that town. There were fourteen girls with the company.

"MONK" CLOG DANCER.

A couple of "monks," named "Tom" and "Hattie," discovered by Ike Rose in Russia, according to Gus Hill, have been engaged by Mr. Hill for next season.

Mr. Hill states that Mr. Rose says the monkeys are great trapeze performers; marvelously clever at head-to-head balancing, while riding a bicycle, and one is an aspirant for championship honors as a clog dancer.

The official designation of the "monks" is "Brazilian Apes."

BOOKED FOR THE PALACE.

London, July 14.

Burt Green and Irene Franklin, after renewed negotiations with Alfred Butt to appear at the Palace, have agreed to open there Aug. 2.

"BLACK ART" HOUSE.

New Orleans, July 22.

Black art by black artists will be the order of things when the Pythian Theatre, a vaudeville playhouse catering to colored folks, opens its doors to an unbleached public the first week in September.

FOUR FORDS GO BIG.

(Special Cable to VARIETY.)

London, July 21.

The Four Fords, opening at the Palace Monday, went big.

Marshall P. Wilder in the same hall did very well.

"Paradise Alley" at the Hippodrome, Birmingham, did quite good.

ONE WEEK AT \$1,000.

Chicago, July 22.

Maud Raymond has been engaged as the feature at the Majestic next week at a salary of \$1,000. It will be Miss Raymond's single vaudeville appearance this summer. She goes with Max Rogers next season.

The Majestic is evidently fortifying itself against a sudden opening of Morris' American. The repairs on the American will be completed this week. The house may reopen any time now.

William Morris is expected here very soon while on a long trip, to include New Orleans where he will look over Green-wall's in that city for necessary and quick repairs.

"A STRAIGHT CROOK" FOR CARLE.

Chicago, July 22.

Richard Carle is working on a new musical comedy which he will put on himself either in January or February. It is called "A Straight Crook." His tour in "The Tenderfoot" will end in January.

DESIGNING FOR 16 PRODUCTIONS.

The designing of the costuming for sixteen Shubert productions for next season, all to be presented by Oct. 1 is on the shoulders of Melville Ellis.

After a rapid trip over Europe by Mr. Ellis consuming fifteen days, he returned to New York late last week. While in Berlin he spent three days in the mammoth establishment of Baruch & Co., the largest theatrical concern in the world, without leaving the building.

When not otherwise engaged next season, Mr. Ellis will appear as one of the stars of the Morris Circuit. The contract was made between Morris and Ellis for 25 weeks early last spring.

AMERICAN ROOF OPENING.

Elmer F. Rogers, general manager of the Morris Circuit, bore all the appearances of having missed sleep for the past three weeks when the new American Roof opened Monday night. If the sleep had been overlooked, Mr. Rogers had accomplished the impossible by throwing open his special charge to the minute, complete in every detail in the theatre proper, and with the satisfaction of the knowledge that he had turned out New York's prettiest roof garden and the show place of the town.

The scheme of the Roof is a garden, awnings on the inside of the windows helping the impression. Overhead studded lights in green foliage strung from the roof carry out the illusion, and even the under part of the balcony is vine-covered. Bright carpet lies on the flooring.

The seating capacity is about 1,400. In the rear of the roof, to the right and left, over the 42d St. and 8th Ave. wings respectively, are two lounging gardens, named the Adirondack Camp. The 8th Ave. side holds the bar. The stage can be seen from neither of these adjuncts, bridges from the auditorium leading to both.

An immense crowd saw the opening performance. Everybody was there, and everybody who knew him, as well as many who did not, congratulated William Morris, wishing him success.

Since Monday night the roof has played to capacity, with speculators selling a great number of tickets on the sidewalk at \$2.50 each. The admission is 75 cents. Orchestra seats are \$1.50, and the balcony seats \$1.

The Wednesday matinee this week at the American was the largest since Lauder played there.

NEW CHICAGO MANAGERS.

Chicago, July 22.

Sam Lederer, who had charge of the publicity department of the Auditorium during its season of "Advanced Vaudeville," will probably be appointed manager of the Olympic, when the new policy is inaugurated next month with "The Queen of the Moulin Rouge."

It is likely that Harry J. Powers, manager of Power's, will take charge of the new Blackstone Theatre, which the theatrical syndicate is building.

Power's theatre will probably become a high class dramatic stock house next season, as previously mentioned in VARIETY.

AMERICAN S. & H. HOUSE.

A good deal of talk has been occasioned among the popular-priced legitimate managers by the appearance on the routes given them from the Stair & Havlin offices of two theatres, formerly under other control.

One is the William Penn, Philadelphia; the other the American, St. Louis. The latter opens with Stair & Havlin bookings Aug. 15.

\$1,000 PROFITS AT "POP."

Philadelphia, July 22.

It is reported here that the Grand Opera House, turned into a "10-20" establishment for the summer under direction of George Metzel and William Miller (Miller & Kauffman), has netted as high as \$1,000 profit in a single week. One week six acts were booked in at a cost of \$700 in addition to pictures. The house holds 3,100.

BOOKING NOW IN EARNST.

From authentic information in the Long Acre Building, the United Booking Offices, after slighting artists for several months and holding off the active booking of acts for next season until the last possible moment, has finally decided that there is urgent necessity for framing up bills for the approaching year.

Active booking by all the United managers commenced in earnest on Wednesday. The managers themselves or their booking representatives in the United offices set that day as the commencement of operations. On Monday morning an edict was issued to the commission agents doing business with the United that they should make out duplicate copies of their books and turn them into the "big room," where they would be scrutinized and selection made of the material offered.

The agents understood this to be an abandonment of the slip-booking system which has been in force for some months and a reversion to the old scheme when agents were permitted to offer their clients with some force of personal argument. At any rate the agents looked upon the order as a notification that operations would be begun very shortly.

The duplicate books (such as the agents have been accustomed to keep the list of their acts in, together with a detailed list of each act's dates), were assembled in the United offices at 10 o'clock Tuesday morning, and during the same day the assembled managers looked them over carefully and many made selection.

T. M. A. HOME IN DENVER.

Denver, July 22.

The Denver Lodge T. M. A. was awarded the building of the home here. Every member of the Lodge and all members of the City Council will start out for subscriptions.

A \$100,000 home will be erected on a trace of land near Denver, covering 40 acres.

William A. Weston, general manager of the Crystal Theatre Company, was initiated into Denver Lodge T. M. A. on July 15. They've been after him for two years.

\$65,000 SUBURBAN HOUSE.

Chicago, July 22.

Irving Park, a suburb of Chicago, will have a new elaborate vaudeville theatre before long. Robert Pattinger, a real estate operator of this city, is the builder. It will be named "The Mable," after Mr. Pattinger's daughter.

The house will cost about \$65,000 and will seat about 900. It will be modern in every way. The opening is set for Sept. 4.

The theatre will be linked to the chain of Chicago houses booked by William Morris, and James Black, of Black & Leslie, will be the manager.

SHAPIRO ADDS TO AGENCY.

"Shapiro," the music publisher, has added to his selling agency the catalog of the Harry Cooper Music Publishing Co. The Cooper list has about eight popular numbers.

Very recently "Shapiro" accepted the selling agency of the Gus Edwards' output also.

Shea's, Toronto, opens for the season Aug. 2.

MORRIS BOOKS MALCOLM SCOTT.

All the open time across the pond Malcolm Scott can procure from his engagements there will be taken up by William Morris, who has entered into a contract with Scott to this effect.

Scott opens for Morris at the American, Rockaway Beach, July 26, appearing at the American, New York, August 2.

The artist's salary on the Morris time is said to be a large one. He is rated as a high-priced man in England, receiving from \$800 to \$750 weekly, and is one of the very few English stars who play the Palace and Pavilion, London, in one week, working both halls nightly. Scott, according to report, plays London for twelve or fifteen months consecutively.

Mr. Scott successfully "tried out" last Friday night at the American, where the opportunity in a good position on the bill was given him by Morris.

The Englishman came over here by way of Canada, having been advised to take a sea voyage by his physician. Reaching New York, Scott determined to satisfy himself whether he could "get over." All the Americans in the managerial division who had seen him on the other side declared he would "flop" to a certainty in this country. Among these were Percy G. Williams and William Morris. Mr. Williams remarked upon seeing Scott in London that he would not give him \$75 a week at the Colonial. Morris said at the time he witnessed Scott's performance the Englishman could not play his houses for any money.

With his female impersonation of Catherine Parr, an attache of the court suite in the days of King Henry VIII, songs, bright patter and an intensely funny burlesque on a "Salome," Scott, unannounced, scored a very big hit.

He was obliged to tender a speech of thanks to an audience containing not over twenty people who knew or had ever heard of him.

Ben Nathan, the London agent, in New York at present, represented Scott in the preliminaries to the Morris engagement.

NEW ORLEANS "GERRYFIED."

New Orleans, July 22.

They're doing a little "Gerrying" around here. There is a child-labor law in this State which provides a penalty for the employment of children under fourteen years of age in factories and in places of amusement where intoxicating liquors are sold.

The Society for the Prevention of Cruelty to Children is trying to twist the law to make it apply to all places of amusement, and on Monday evening compelled Lew Rose, custodian of the Greenwall, to cancel a juvenile number billed as the headline attraction for the current week.

DOC STEINER, N. Y. REP.

Alexander ("Doc") Steiner has been appointed the New York representative for Ronacher's Theatre, Vienna (Austria), now managed by his brother, Gabor.

Ronacher's will reopen August 16. "Doc" was dickering this week for the appearance there of Princes Rajah, also Ada Overton Walker in the new act presented by her last week at the American.

Another brother of Doc's, Franz, is amusement director at the Wintergarten, Berlin.

MASAUD LEAVES WILLIAMS.

Following a service of fourteen years with Percy G. Williams, starting with Mr. Williams' management of Bergen Beach, Brooklyn, William Masaud, last season manager of Williams' Alhambra, has left that post. It is said Masaud may open a booking agency.

It has been some weeks since Masaud resigned, before Mr. Williams left for Europe. The former Alhambra manager is a brother-in-law of Williams.

BONAVITA FRAMING UP ACT.

If report is true, Capt. Jack Bonavita, the daring and dashing lion tamer, who has given a sensational exhibition since a lion caused the loss of his left arm, is framing up an act for vaudeville next season, carrying special scenery and his own company.

Bonavita, one of the best known of animal trainers, has been at Bostock's, "Dreamland," Coney Island, for several seasons past. His vaudeville stay will be managed by C. W. Bostock, a nephew of Frank's, and the bookings will be directed by Smith & Albee.

MADISON TAKES BLANEY'S.

Baltimore, July 22.

Blaney's, on Eutaw Street, has been leased to James Madison, the writer, of New York.

This is not Mr. Madison's first venture in the theatrical field in Baltimore, as he was at one time associated with Harry Montague in the management of the old Odeon when it was playing stock burlesque. The bookings will be placed with the I. B. A. of New York.

It is generally understood that popular priced vaudeville and moving pictures will be the rule.



JULIAN ELTINGE,

The OFFICIAL HEADLINE OPENER for WILLIAM MORRIS having opened the PLAZA, DIENLINGER and now the AMERICAN ROOF. By the way, did you catch that new red bathing suit?

BECK CLOSING THE DEAL.

Martin Beck, accompanied by Pat Casey, left New York on Monday evening last in Beck's racing car, bound for Chicago, where, Mr. Beck said before departing, the finishing touches would be placed on the deal whereby the Western Vaudeville Association comes into his control, in conjunction with C. E. Kohl.

"Have it understood," said Mr. Beck to a VARIETY representative on Monday "that I expect only to organize the office out there, and may assign the interest I hold."

Mr. Beck would not say he would directly supervise the W. V. A., nor did he know at that time, he said, who of the New York headquarter's staff would go to Chicago. Charles Beeher, an Orpheum man, has been the circuit's Chicago representative in the W. V. A. for some time.

Messrs. Beck and Casey will return to New York about Monday or Tuesday.

LEVY TAKES A PARTNER.

San Francisco, July 24.

Archie Levy has taken a partner into his business. The new agent is C. E. Ellis, brother of Melville Ellis. Mr. Ellis has been associated with the Shuberts for some time in New York and is practically a newcomer to the west.

It is reported that Archie received in the neighborhood of \$3,000 from Ellis for a half interest, but it is not believed, as Levy has hardly anything to offer in the booking line at present. Archie left for Los Angeles Wednesday afternoon and will go down through Arizona.

Bert Levey and Bob Burns are handling the booking for most of the southern houses at present. Immediately upon Archie's departure for the south, Bert packed his grip and hastily followed. Something will fall in the near future.

ZOBEDIE OPENS AGENCY.

An agency in the Long Acre building, New York, has been opened by Fred Zobedie, the equilibrist.

Among the first attractions secured by him are those of G. Molasso, who brought to America the "Apache Dance," played in "The Queen of the Moulin Rouge" last winter. Several numbers will be prepared for vaudeville for the coming season under Molasso's direction and booked by Zobedie.

It is said Mr. Zobedie may form a connection with a large circuit now booking in the west, acting as its New York representative.

GIVE UP TWO HOUSES.

Savannah, Ga., July 22.

Without notice of any account, Wilmer & Vincent gave up vaudeville in the Savannah Theatre last Saturday. The week previously the firm abandoned the Academy of Music at Charleston.

Both houses had been leased by Wilmer & Vincent from Greenwall & Weiss over the summer and until Sept. 1. It is said that a suit for rent due for the remainder of the term may be brought.

Jas. B. Donovan and Reta Arnold left for England Wednesday. They open on the other side Aug. 9, playing there eight weeks, returning over here to appear on the Orpheum Circuit next season, commencing Oct. 11. Pat Casey secured the time.

10 ACTS AT ROCKAWAY.

Commencing Monday, the Morris office, which has taken over the active management of Deimling's, Rockaway Beach, in an aggressive way, will play ten or twelve acts as the program.

Last Saturday, Morris sent down a flood of bill posters, and between the "covering up" indulged in by Morris and Patsy Morrison of the opposition house (Morrison's), a couple of Morris' men were arrested.

It is expected by the Morris side that with the entrance of a new name to the vaudeville at Deimling's the patronage there will increase accordingly. Morrison's had all the best of the beach opposition fight with Deimling.

Deimling's has been renamed the "American Music Hall."

William Morris is said to have taken an option for six years on the theatre. For the remainder of this summer, Hugo Morris and Nate Spingold will represent the Morris Circuit on the premises.

Notwithstanding the rivalry between the American and Morrison's, Patsy Morrison, manager of the latter, and Hugo Morris maintain the friendly relations always existing between them since Hugo booked the Morrison house from the Morris office. Last Saturday evening while the bill-posting fight was raging and arrests in progress, a card was presented at the box office of Deimling's, reading:

"Dear Hugo: Please take care of a couple of my friends and oblige

"Patsy Morrison."

An illustrated singer sent down to the American at Rockaway by a New York music publisher lost his way upon arriving Monday morning at the Beach. Inquiring of Patsy Morrison if he was booked for Morrison's during the week, the singer was replied to in the affirmative. Hugo Morris, hearing of the catastrophe, called up Patsy and each hurled some warm matter over the wire.

Then the singer sang for Morrison's, and then for the American. He has been playing four shows daily all week, alternating between the two houses.

FIELD DAY AT POLO GROUNDS.

All kinds of games will be played at the Polo Grounds, New York, next Thursday afternoon, July 29, when the benefit in aid of the New York Home for Destitute and Crippled Children will be given under the auspices of Cohan & Harris.

Many players in costume will participate, and the program of the day resembles the amusement list of a week's celebration.

DEVLIN AND ELWOOD.

James S. Devlin and Mae Ellwood have finished two years' consecutive playing in their "taking" sketch, "The Girl from Yonkers." The pictures of the players are on the front page of this issue.

The talented couple have registered a pronounced hit wherever appearing. The skit, and also the stage setting for it, is entirely different from the customary vaudeville playlet.

"The Girl from Yonkers" is in demand at all the high class vaudeville houses in America and Europe. It has been booked by Alfred Butt to appear at the Palace, London, next June (1910).

DORSEY NOT INTERESTED.

The purchasers of the Bennett stock in the Bennett corporation have been announced as Messrs. Duffield, Dykent and Pringle, all of the original directorate of the corporation operating the Bennett chain, according to a letter received in New York this week.

The report from London, Ont., last week was that Park Manager Dorsey had bought the Bennett shares. Mr. Dorsey has never been interested in the Bennett Circuit.

Jno. Pringle, one of the directors, is connected with the Bank of Toronto in London.

ANOTHER GOOD ACT GONE.

Vaudeville has lost one good act. It is "Resisto," a young man who formerly handled electricity as though brought up with it. He could bite a streak of lightning in two without blinking, or could pick up a few hundred thousands of voltage in one hand, and still turn up for the next meal.

With all this, however, "Resisto" has settled at Meadows of Dan, Va., in the bell hanging business. After hanging six bells down there "Resisto" will have thoroughly worked the town, but he likes the country.

In Berlin the electrical expert was a sensation. Then someone put out a "copy" act and all "electrical wizards" "blew up." 'Tis sad, intensely sad, to think that a sensation in Berlin should now be hanging bells in Meadows of Dan. "Resisto" will vote next fall to rename the town "Shadows of Vaudeville."

But wait until you find out how "Resisto" could withstand a voltage of over 700,000, perhaps 1,000,000. If "Resisto" had only thought to explain his act on the stage after giving it at each performance, he might yet have been in vaudeville on a big salary as a high-class comedy turn.

ATTLEBORO'S NEW ONE.

Attleboro, Mass., July 22.

The Columbian Amusement Co. has been incorporated for \$25,000 to build a theatre seating 1,000 in this town. It will play vaudeville and pictures with bookings from the Independent Booking Agency.

Frank E. Allen, one of the incorporators, was formerly of Lucier Bunnell and Allen (musical). The other incorporators are A. A. Guild and H. C. Swift.

CARLIN AND OTTO DISSOLVE.

Bob Carlin and Frank Otto have dissolved partnership. They composed a popular German comedy act.

Mr. Carlin has associated himself with Geo. Clark, a former partner, and the new act known as Carlin and Clark will open at Minneapolis August 15 for a tour of 33 weeks over the Orpheum Circuit.

GAMES AT THE OUTING.

A baseball game between nines captained by Geo. Felix and Ren Shields will be one of the amusements at the outing of the White Rats next Thursday, July 29, at Ulmer Park, Coney Island (Ulmer Park is one station this side of the Island).

Races for the women will be among the other attractions. The tickets are \$1.50 each.

SAVAGE SHOW REHEARSING.

Atlantic City, July 22.

Right after the first performance of Henry W. Savage's "The Gay Hussars" at the Apollo last Thursday night, the Shuberts are said to have wired him just "Thank You." But the Shuberts are still rehearsing their "Gay Grenadiers," and for the first three days of this week active work was being put on the Savage show, which did a decided flop at the Apollo.

It was claimed that "The Gay Hussars" would diminish the brilliancy of "The Merry Widow." There are but a couple of numbers at the best amounting to anything. The music is somewhat pretty but subdued, far from "The Widow's" dashing melodies.

The one bright spot in the show was the comedy of Bobby North as "Sub-Lieutenant Wallerstein." Mr. North handled all the comedy of the production, but still should have been given more. His song, "My Friend Lebel," was a riot. Muriel Terry, the European soubrette, did not meet expectations.

"The Gay Hussars" reaches New York next Monday night, it is now said, if nothing further happens.

Another imported Viennese opretta, "The Florist Shop," also a Savage production, is scheduled to open at the Apollo, August 2 and to follow that engagement by appearing at the Liberty, New York, August 9.

ARTISTIC "BRONZE STATUE."

Chicago, July 22.

Bertha Faulk, arrested last week for appearing as one of the "Bronze Statues" at "White City," was discharged in Judge Eberhardt's court.

"Among the witnesses for the defendant were many booking agents who testified her posings were artistic, not indecent. The jury returned a verdict in five minutes.

S. L. & Fred Lowenthal represented Abe Jacobs, co-defendant. It is the first arrest of this kind made in Chicago.



LITTLE
AMY BUTLER
AND
HER FOUR COMEDIANS.

Who made a tremendous success last week on their initial showing, and are repeating the success this week, playing in New York. Miss Butler's act has been greatly admired, and if applause counts, it is what is usually termed "a riot."

BONDING SMALL HOUSES.

Joe Wood stated this week he had about arranged to handle the bookings for next season of the ten or twelve small time houses operated by the Duquesne Amusement Co. in Pennsylvania.

Mr. Wood commented on an editorial in VARIETY last week upon the small time and its managers in relation to the agents booking those houses. Mr. Wood said he thought the solution of the agent fixing the responsibility in order that artists should be protected was in the agent demanding that every manager place a bond for protection. This is the course now being pursued by him, said Mr. Wood. Whenever new time applied to the Wood agency for booking, a bond of from \$500 to \$1,000 was required for each theatre offered before an acceptance would be given.

This, said Mr. Wood, would be the surest and about the only way in which to eliminate the manager who had made up his mind to speculate or was irresponsible. Wood said he had thought all week of writing a story on the subject for VARIETY.

BASEBALL MANAGER MONOLOGIST.

Chicago, July 22.

James Callahan, formerly manager of the "White Sox," who made his appearance on the stage in a melodrama last fall, will probably go in vaudeville the coming season. Callahan will probably have a monolog. J. C. Matthews, of William Morris' office, will do the booking.

Joe Tinker, the shortstop of "The Cubs," who acted in "Brown of Harvard" last season, may appear in vaudeville after the baseball game time is over, playing in an act now being written for him by Louis Wesley. It will probably be termed "A Sacrifice Hit."

The Otto Bros. left England for New York July 18.

MUCKENFUSS TOURING.

Chicago, July 22.

General Manager Muckenfuss, of the Inter-State Circuit, left Monday for a two weeks' tour in the south where the houses of his circuit are located. Mr. Muckenfuss's trip was made necessary by applications to the Inter-State for bookings by houses in Columbia, Charleston, Jacksonville, Savannah, Chattanooga and Meridian. These cities will be visited by him as well as some others not at present routed by the Inter-State.

The Metropolitan, of Oklahoma City, has lately been added to its chain. The new Majestic of the Inter-State at Houston will shortly be completed. The construction is being personally supervised by Karl Hoblitzelle, president of the circuit.

Mr. Muckenfuss will visit New York before returning to Chicago to route acts for next season.

BIG GAME COMING OFF.

There's a big ball game on the tapis for to-morrow (Sunday). At 11 o'clock (in the morning) "The Gozeekums," the crack baseball nine of Times Square, will play the Sheephead Bay team for a side bet of \$90 and lunch, each member of the nine depositing ten dollars as security for his appearance, excepting the pitcher of "The Gozeekums," reported to be a "ringer" and exempt from the fine.

"The Gozeekums" are Billy Kolb, 1st b; Barney Bernard, ss; Harry Harris, r f; Sam Harris, 2nd b; Charley Gebest, c f; Walter Moore, 1 f; Bert Cooper, 3b, and Jack Cooper, c, besides the "ringer" who will pitch.

The game is to take place at Sheephead. Immediately after Sam Harris and Jack Welch will swim for a wager of \$100, with the money placed on the porch of Oberly's Hotel at Sea Gate. The start is to be made from the Bay, the one reaching the cash first to be declared the winner. The only condition attaching is that each contestant remains in the water.

WANT TANGUAY ON THE ROAD.

Overtures have been made Eva Tanguay to remain with "The Follies of 1909" during its road season, commencing in September. Miss Tanguay joined the show a couple of weeks ago.

Last week was the record one in attendance on the New York Roof, where "The Follies" is playing, since the summer commenced. Several changes will occur in the production before it is seen indoors.

Last Saturday night's receipts on the Roof were \$2,906, the record takings for the place.

The United Booking Offices holds a "blanket" vaudeville contract with Miss Tanguay for all of next season.

It was said during the week that Miss Tanguay would remain with the show but five or six weeks longer, owing to her United agreement, and that Mabel Hite was being talked about to replace her.

"MONK" IN BIG SHOW.

When "Peter," the "monk," engaged to open at Hammerstein's Roof, appears there on August 2, the animal will be billed at the bottom of a program containing among the features Gertrude Hoffmann and Annette Kellerman, who remain over on their runs up in the air.

"Consul" leaves England to-day (Saturday) on the Philadelphia.

WHITE RATS' AGREEMENT.

(Continued from page 3.)

AGENCY agrees to provide attractions for, and during the life of this contract.

THIRD:

Said AGENCY and said ASSOCIATION do hereby execute and deliver to each other bonds in favor of each other in the sum of \$1,000 executed by a surety satisfactory to said ASSOCIATION and said AGENCY respectively. Said bonds being conditioned upon the faithful performance of each and every obligation on the part of said AGENCY and the said ASSOCIATION respectively to be kept and performed by virtue of this agreement.

FOURTH:

It is mutually agreed by and between said AGENCY and said ASSOCIATION that all claims, demands, disputes and controversies that shall arise between said AGENCY and the members of said ASSOCIATION and between said AGENCY and said ASSOCIATION pursuant to this agreement, which are permitted by law to be submitted to arbitration, shall be submitted to a Board of Arbitration consisting of three persons, one of whom shall be selected by said AGENCY and said ASSOCIATION and the two thus chosen shall select the third, who shall act as arbitrators on each claim, demand, dispute or controversy, and that the parties to each claim, demand, dispute, and controversy shall execute an agreement of submission to arbitration, which shall be substantially in form and verbiage as set forth in Exhibit "A" hereto attached and made a part of this agreement.

FIFTH:

Said AGENCY does further agree that said AGENCY will not change its Board of Directors or become associated in any manner with any other person, persons, or corporation engaged in the business similar to said AGENCY without the written consent of said ASSOCIATION first had and obtained.

SIXTH:

This agreement is for the period of four years, commencing from the date thereof.

IN WITNESS WHEREOF the parties have hereunto set their hands and seals the day and year first above written.

INDEPENDENT BOOKING AGENCY, INC.,

MICHAEL R. SHREDF, President.

WHITE RATS OF AMERICA,

HENRY MOUNTFORD,

Sec. Board of Directors.

EXHIBIT "A."

MEMORANDUM OF AGREEMENT made and entered by and between of the City County of State of hereinafter designated by the term ARTIST or ASSOCIATION and THE INDEPENDENT BOOKING AGENCY, Inc., a domestic corporation of the City of New York, hereinafter designated by the term AGENCY on this day of 1909.

WITNESSETH:

WHEREAS said ARTIST is a member of the WHITE RATS OF AMERICA, a membership organized under the laws of the State of New York, who has entered into an agreement with said AGENCY to submit all controversies between the members of the said WHITE RATS OF AMERICA to whom legal protection of said WHITE RATS OF AMERICA has been granted and said AGENCY to a Committee of Arbitrators consisting of three arbitrators who shall be chosen as follows: One by the White Rats of America; one by the said AGENCY and the two thus chosen to select the third; and

WHEREAS a controversy now exists between said ARTIST and said AGENCY and both are desirous of submitting the same to a Committee of Arbitrators;

NOW THEREFORE, in consideration of the premises and of the mutual promises and covenants herein contained, and for the further consideration of one dollar, each to the other in hand paid, receipt whereof is hereby acknowledged, it is agreed as follows:

FIRST: That the said ARTIST and the said AGENCY do submit their controversy which is as follows:

to the following Committee of Arbitrators: to arbitrate and to present their allegations and proofs in respect to said controversy, and at such times and places as in the judgment of said Committee of Arbitrators may seem proper and to abide by and conform with the written award by a majority of the members of the said Committee of Arbitrators to pass judgment upon their said controversy.

SECOND: Said Committee of Arbitrators shall render a written decision of said controversy within ten days after the final hearing of the evidence and proofs submitted by said ARTIST and said AGENCY.

THIRD: Said ARTIST and said AGENCY do hereby agree to waive the oath of said Committee or Arbitrators as provided in section 2309 of the Code of Civil Procedure of the State of New York.

IN WITNESS WHEREOF, the said parties to this agreement have hereunto subscribed their names the day and year first above written.

REPAIRS ON PLAZA.

Architect Lamb looked over the Plaza Music Hall this week, stating after the examination that the capacity of the second Morris New York house could be increased to 1,700.

There is a difference regarding who shall bear the burden of the necessary expense, the lessee or the lessor, and when this is adjusted work will commence.

The alterations include the installation of a rathskeller.

The Plaza will reopen some time during September.

MORE WESTERN BOOKINGS.

Chicago, July 22.

The Chicago office of William Morris has secured many new theatres for booking in the middle-west in addition to those already handled. The subsequent number includes important stands where better class acts will be used.

The list so far takes in Saginaw, Bay City, Mich.; Lincoln, Neb.; Pueblo, Colorado Springs, Colo.; Leavenworth, Kans.; Topeka, Moline, Clinton, Ill., and Davenport, Ia. Most will use bills up to \$500 and \$1,000 weekly, allowing at least one or two standard price acts or a feature to be placed on the program each week.

SOFT FOR HODGE.

It wouldn't surprise the friends of William Henry Hodge ("Bill Blithers") if he soon quit vaudeville for a more remunerative business. Because, you see, Hodge owns several very classy trotting horses which have been making good on the trotting circuits and bringing Hodge home very respectable purses.

Last Saturday Hodge entered his "George W. Gates" in the meet at Mineola. G. W. G. has a mark of 2:12, and he romped home, leading the rest of the entries by the whole length of the stretch. Hodge had the animal entered in the "gentleman drivers" event, and there was not supposed to be any side money down. Maybe it was only a testimonial from his friends for winning the race, but at any event he stood \$2,500 to the good when the judges announced the winner.

Hodge doesn't draw down \$2,500 a week in vaudeville, and he is constantly figuring percentages as to whether he should quit two-a-day and devote his time to G. W. G. on the prospect of the trotter's getting a part of the gate, or play the vaudeville thing for a certainty.

"George W. Gates" trots at Mineola again to-day. You may use your own discretion as to the possibilities. VARIETY does not run its own racing bureau.

Juliet? is the headliner at Loew's Theatre, New Rochelle, this week, booked by Joe Wood.



THREE AMERICAN TRAVELERS.

Photo taken, July 8, at KARLSBAD, Austria-Hungary, of TOM GRADY, JOE MITCHELL, and HILLY HART, who have been touring Europe this summer. The well known players leave England July 25 for home.



"PAPA" BROWN.

"PAPA" BROWN is the oldest actor-agent in the world, on his own statement, Mr. Brown admitting having passed the 68th year mark.

He came over to New York last week from London, where Brown is a well known agent, still active enough to take the principal part in a comedy sketch used on occasions.

"Papa" goes away back in his recollections of the English music hall stage, back to and perhaps beyond that period when a "Committee" seated on the stage decided what sort of an act a person gave, and informed the audience who and what the act was before it appeared.

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Vol. XV. JULY 24. No. 7.

Cissy Loftus opens for Morris Sept. 24.

Mortimer M. Thies is still in Washing-
ton, D. C.

Fred Nolan will be with Mack's "Co-
lumbia Girls" next season.

The Victoria, a "10-20" Baltimore house,
will close August 2 for two weeks.

John Neff and Carrie Starr expect to
first show their act to New York August 9.

Bob Dailey has signed to appear under
the management of Lew Fields next sea-
son.

Mamie Cohen is recovering from her
recent illness at 306 West 121st street,
New York.

Al Aaron's "Dancing Dolls" will play
the American next week, renamed "7 Eng-
lish Romps."

George Yeoman became the father of a
son July 15, the birth occurring at Mus-
kegon, Mich.

Alf P. James and Kate Price have
signed with W. S. Clark's "Jersey Lilies"
for next season.

Joe Carroll (Carroll and Cooke) is
hiding behind imperial mustachios, for
summer use only.

The Glinsseretti Family arrive in New
York July 25. They open on the Orpheum
Circuit next month.

Phil Sheridan has renamed his "City
Sports," the "Marathon Girls." Jack
Burnet is the manager.

Stuart, "The Male Patti," has been con-
tracted for by M. S. Bentham to open at
Baltimore, November 22.

Joe Shea has located offices in the
Gaiety Theatre building, 46th St. and
Broadway, New York City.

Sydney Lucas, last season a chorister,
is to attain the dignity of a principal
with "The Runaway Girls."

The Orpheum Theatre at Butte, Mont.,
will delay its reopening a short while be-
yond the proposed date, August 14.

Frogs," the conservative organization of
colored artists.

Rhoda Bernard, at one time the leader
of a "girl act," says she has purchased a
picture theatre in New Jersey, but
doesn't name the town.

Annabelle Whitford had a light opera-
tion performed on Thursday to remove
the seat of trouble brought about by over-
indulgence in horseback riding.

Sam A. Scribner has gone visiting in
his new auto. The machine and Scribner
are at Brookfield, Pa., and won't return
to New York until August 2.

John T. Kelly will reopen in vaudeville
on Sept. 13. Mr. Kelly's sketch of last
season, "One Best Bet," has been rewrit-
ten and renamed "The Easiest Guy."

One of the Valdare troupe of bicyclists
pitched into the orchestra one morning
this week at Morrison's, Rockaway
Beach, while rehearsing on the stage.

Sophie Tucker has been out of "The
Follies of 1909" during the week. Miss
Tucker may place together an act for
vaudeville, going into the twice daily un-
der direction of Bert Cooper.

Young Haskell, a son of the Governor
of Oklahoma, is traveling as a guest with
Miller Bros.' "101 Ranch" Wild West
Show, which is just starting back west
after its first invasion of Atlantic Coast
territory.

Billie Burke has secured a contract
with Fred Wyckoff to play in vaudeville
next season in a sketch. Wyckoff will
lead a "girl act," although Burke insists
that the proper description is: "A mini-
ature musical comedy."

When Mose Gumble visited his wife,
Clarice Vance, in London, Mr. Gumble
noted Alan Dale in the Savoy Hotel
early one morning. The song booster in-
troduced the southern singer to the dra-
matic critic, and on Monday last Mr.
Dale told all about it to the extent of
a column in the American. During the
interview Miss Vance said that a young
Englishwoman working at the Palace,
where she is playing her long run, con-
tracted heart failure upon hearing Clarice
salute Alfred Butt, the manager, with
"Good morning, Carrie." Mr. Gumble is
described as "Clarice Vance's husband,"
his real name being withheld, and, worst
of all, "Remick" was not once mentioned
in the column of type.

There's a policeman in Brooklyn swear-
ing vengeance against Nat Wills. In
Mr. Wills monolog he tells of an experience
had while seated in a street car with a
policeman, blind man and a man minus
his arms. "While riding," says Wills, "I
lost my watch. Now, I wonder who got
it." The aggrieved policeman when ar-
resting Jack Norworth for speeding,
asked him if he knew Wills. The "cop"
repeated the story, saying to Norworth,
"How would you like it if you were a
copper and went to the theatre with a
girl you were stuck on to hear a fellow
tell a joke like that? What do you sup-
pose the girl thinks of me?" Norworth
admitted it was tough, and promised to
speak to Wills about it, not forgetting
to tell him the policeman threatened to
"do up" Wills the next time he showed in
Brooklyn.

become allied with Jo Paige Smith in an
Reed Albee, according to the habitues
of the United Booking Offices, finds him-
self in a curious position. Lately he has
agency firm located in the Long Acre
building and doing business with the
United. Since the opening of business
operations E. F. Albee, of the United, has
insisted that his own son be classed with
the other commission men insofar as the
"exclusion edict" was concerned. Every
time Reed wants to talk to his father on
business matters he is forced to go
through the formula of sending in his
card by an office boy and begging for an
audience with the United mogul. Of
course, when Reed is home in the Albee
summer residence at Long Branch, N. J.,
and finds his father just across the sup-
per table it is not nearly so difficult to
arrange a conference, but during business
hours the son is on the strictest sort of
business relations with his parent.



Cartoon in THE DENVER TIMES on the refusal of the Denver Police and Fire Board to grant a
license for the Ringling Bros.' Circus to appear there.

Geo. Chenet has joined the Henry W.
Savage forces. Bert McPhail will suc-
ceed Mr. Chenet as manager at Cleve-
land.

B. Obermayer, the foreign agent who
has been in Europe for three months,
will leave the other side July 27 for New
York.

Roches's Monkeys have been engaged for
the Orpheum Road Show next season at
\$600 weekly, with no transportation or
excess.

The Morris office is installing the "wire-
less" telephone, and announces it will con-
nect the various houses on the circuit next
season.

Geo. L. Archer, chief usher at Ham-
merstein's, has been elected to "The

Clara Belle Jerome and "Her Girls in
Joyland" open for a season of solid book-
ings over the United time, commencing
on the Orpheum Circuit in September.

Vardon, Perry and Wilbur, who have
played all over the West are in New
York. Alf. T. Wilton is arranging a date
for them in the vicinity of New York.

W. E. Whittle, the ventriloquist, has
completed a tour of the Orpheum Circuit.
Next season Mr. Whittle will present a
new ventriloquial offering, named "9 P. M.
at the White House."

Bob Manchester will return from his
summer recreation place in Ohio a week
from next Monday. He will get busy
immediately framing up the "Hill-Man-
chester shows for next season.

PASSING OF BURLESQUE'S OLIO.

"Next season almost half the burlesque shows on the road will have no olio," said an Eastern Wheel manager this week. "If the experiment turns out satisfactorily, I venture that there will not be half a dozen olios in both Wheels, and unless it appears that the vaudeville specialty is an unavoidable necessity, it will pass from the burlesque field."

David Kraus said that he would put on a show next season without an olio. "The trouble with the olio is that," he said, "the manager has a good deal of difficulty in getting good specialty people. In the end, if he would satisfy himself, he must make them. My experience has been that after I developed a team or single act to a point where it was of real value to me, the act jumped into vaudeville at a salary that I could not afford. I either had to meet a prohibitive raise in price or let the act go."

WOMEN TO ADVERTISE.

Sam Dessauer is out with his advance press work, although Sam A. Scribner's "Big Show," or as it will be henceforth called "Oh; You Woman," has not yet been placed in rehearsal.

Mr. Dessauer says the "Woman" in the title suggested having several women in each town he calls at ahead of the show engaged to dress up as street cleaners, window washers, or any old thing if they will just hand around the villages carrying a sign reading "Oh; You Woman" on some prominent part of their person.

BUYS IN "JERSEY LILIES."

An interest in W. S. Clark's "Jersey Lilies" has been bought by James ("Bluch") Cooper. It is an Eastern Burlesque organization.

Mr. Cooper and his wife Lucia, will travel with the company next season as the principal principals.

"GOLDEN CROOKS" FACE MUSIC.

If there is any legal entanglement over the opening August 30, of the New Gayety Theatre, Louisville, over which there has been so bitter a war between the opposing burlesque circuits, the brunt will fall upon Jacobs & Jermon's "Golden Crook" Co. In the assignment of time (accomplished by moving the Wheel up six weeks) "The Crooks" draw the Louisville week, opening that house to the public as a regular burlesque stand.

REAPPORTIONMENT OF LOUISVILLE.

Louisville, July 22.

If reports current here are true there is going to be a new frame-up of the local theatrical situation. The newest is that Anderson & Ziegler have taken over leases upon the Avenue Theatre and the Masonic Temple, both formerly given over to Stair & Havlin attractions.

The proposition seems to be to turn over the Avenue to vaudeville, booked, of course, through the United Booking Offices, while the best of the \$1 shows will occupy the Temple.

Common report has it that the Shuberts have made arrangements to play their attractions in the Mary Anderson, formerly the vaudeville theatre, while Stair & Havlin go into the Hopkins. By the general confused transfer of interest the Stair & Havlin people retire from two theatres and take on one, a pretty fair average as Stair & Havlin affairs have been running these days.

CHANGES IN EASTERN TITLES.

There are many changes this season in the titles of Eastern Burlesque Wheel shows, although only a few of the new titles represent new organizations in the wheel.

"The Queen of the Jardin de Paris" is a new name for Jacobs & Jermon's "Greater New York Stars," which will go out under the same management. Several other unfamiliar titles occur in the list of openings shown below. "The Bryant show" appears as "The Gibson Girls"; "The Merry Whirl" is the "Casino Girls," and "The College Girls" is a new organization.

In the re-arrangement of titles "The Blue Ribbon Girls" bobs up as "The Star and Garter Co.," named after the Chicago theatre owned by Hyde & Behman, and "The Columbia Girls" is the same show which was known last year as the "World Beaters," being then, as now, operated by J. Herbert Mack.

The opening dates of the Eastern shows are as follows, having been revised since the assignment of time three weeks ago:

"Happyland"	Pittsburg.
"Hastings"	Buffalo.
"Married Widows"	Toronto.
"Marathon Girls"	Rochester.
"Star and Garter Show"	Schenectady, Albany.
"Merry Whirl"	Boston (Gayety).
"Rialto Rounders"	Springfield, Holyoke.
"Jersey Lilies"	Murray Hill.
"Frodozers"	Philadelphia (Mead).
"Knickerbockers"	Newark.
"Al Reeves"	Hoboken.
"Runaways"	Harlem Music Hall.
Rice and Barton	Providence.
"Masqueraders"	Boston (Casino).
"Rose Hill"	Albany-Schenectady.
"Vanity Fair"	Olympia, N. Y.
"Mardi Gras"	Brooklyn (Star).
"Al Reeves"	Brooklyn (Gayety).
"College Girls"	Philadelphia (Gayety).
"Columbia Burlesquers"	Baltimore.
"Dainty Dutchess"	Washington.
"Vanity Fair"	Wheeling-Columbus.
"Bewery Burlesquers"	Toledo.
"Bon Tons"	Detroit.
"Crackerjacks"	Chicago (Star and Garter).
Scribner's	Cincinnati.
"Golden Crooks"	Louisville.
"Lid Litters"	St. Louis.
"Fads and Follies"	Kansas City.
"Gibson Girls"	Des Moines.
Irwin's "Big Show"	Minneapolis.
Irwin's "Majestics"	Milwaukee.
"Girls of the Moulin Rouge"	Chicago.
"Queens of the Jardin de Paris"	Chicago (Eusson).
"Serenaders"	Cleveland.
"Rents Santley"	Columbus.

THE "RENTZ-SANTLEY" SHOW.

Abe Leavitt has sent out his announcement of "The Greater Rentz-Santley" show for '09-'10 on the Eastern Burlesque Wheel. The season for it opens August 30.

Among the principals engaged are Irene Langford, her first appearance in burlesque; Beattie Evans, Billie Adams, Daisy Melton, Raymond Sisters and Snitz Moore. Harry Sauber and Fred Evans will be in the cast as well.

The olio will contain The Van Der Koors, Marshall and King, and Freeman Bros.

HAVE EIGHT TO START.

Eight productions will be the season's opening contribution of Bissing & Solman to vaudeville. Three are prepared, two of these having been played. Another trio are in preparation, and the remaining two will be turned loose by Sept. 1.

The firm intends entering the production business for vaudeville extensively and may engage a personal representative to look after their interests in the booking offices.

The acts now held by them are "Gibson Girls' Review," Trovato, a violinist; "Snake River Dam," Continental Quartet, "Chorus Girls' Gambol," a three-girl act in "one," and two unnamed.

\$300 EACH FOR TRANSPORTATION.

Each member of the Empire Circuit Co. (Western Burlesque Wheel) has been assessed \$300 as his portion of the "pooled" transportation to the opening stands of the season.

The "Railroad Committee," consisting of Harry Martell, James H. Curtin and Jim Lowrie, has been busy all this week in dealing out railroad tickets to the stands at some distance from New York, drawn by the several managers.

In a large majority of cases the managers drawing openings at a distance from the metropolis have taken the amount of their fares from the committee and made up the money difference between a straight run from New York to the opening stand, and a scheme whereby they break the long jumps by playing intermediate towns.

PAT REILLY ALONE.

Atlantic City, July 22.

Pat Reilly, who is spending the summer at Fort Reilly here, has announced that he is through with burlesque. Aaron Hoffman is writing him a monolog, and he will essay the two-a-day in this vehicle.

WESTERN CLOSES EARLY.

According to the best available information the tour of the Western Burlesque Wheel will make a record next year in early closing. According to the routes given out so far the season will close April 16. Several of the managers, owing to the insistence of the people engaged, have consented to extend the tour by three or four weeks in order to give the artists engaged a reasonably long period of employment.

One of the Western managers has already framed up a three weeks' route to follow the close of the regular wheel tour.

ALBANY AT 25-75 DIVISION.

It was learned this week that before they voted to cut it out of the tour, the Empire Circuit people could have made an arrangement with Mrs. Barry to play Albany, cutting up the receipts at the rate of 75 per cent. to the show and 25 per cent. to the house. The proposition was submitted to the road managers and voted down.

STILL A HITCH.

As a matter of fact, the Gayety, Hoboken, operated by Dave Kraus, has not yet definitely been made a part of the Eastern Burlesque Wheel. The barrier to its formal acceptance is a disagreement between Kraus and the Columbia directors as to terms. There is little doubt, it is said, but that Mr. Kraus and the Columbia Co. will reach an amicable understanding in time for the Gayety to open for the regular burlesque tour.

SCREAMED AT TOUCH FOR \$10.

The "cigar story" got loose this week and was turned on a Western Burlesque Wheel manager by an Eastern man.

"Did you hear," said he, "of the chorus girl who went down to the Knickerbocker Theatre building to ask a Western manager there for an advance of \$10? He was holding a cigar at the time and as the girl asked him he accidentally put the lighted end in his mouth."

"Well, he howled so the girl never stopped running until a policeman caught her near Poughkeepsie."

CASINO'S MANAGER.

James H. Curtin, after all, will not have the management of the Empire Circuit's new Casino Theatre in Brooklyn, scheduled for opening early in August. The direction of the establishment has been assigned to Charles Daniels, who will preside over the destinies of the new stand.

Charles Daniels has for the last five years or so been manager of Jacobs, Lowrie & Butler's "Merry Maidens." He is a burlesque veteran. Fifteen years ago, before the establishment of "burlesque wheels" he was the booking agent for Pope's Theatre in St. Louis, operated by Louis Pope, a tragedian, when bookings were made between house manager and road agent by mail. For five years or so past he has been manager for "The Merry Maidens" besides acting in an executive capacity for Jacobs, Lowrie & Butler.

Mr. Curtin has been handling the rail-roading of the various shows in the Western Wheel from his office in the Knickerbocker Theatre building. He is now away on a two-weeks trip, the purpose of which is unknown.

The postponement of the opening of the new Western Burlesque Wheel Casino Theatre in Brooklyn will necessitate a change in the plans of Tom Miner for his "Bohemians," billed for the premiere week in the new house.

Instead "The Bohemians" will now open the season at the Empire, Brooklyn, August 23.

WROTE OWN CONTRACT.

The contract binding Rawson and Clare to Weber & Rush for the season of '09-'10, their fourth with the firm as the leaders of "The Bon Tons," was written by Frances Clare, who will be once more the principal woman with the show.

Among the conditions named by Miss Clare was that no "number" could be thrust upon her during the season, without her consent, and upon the removal of a song sung by her, she should have the choice of the selection to replace it.

Another prima donna ruling by the haughty leading lady is that the star dressing room in each of the Eastern Burlesque Wheel theatres on the circuit shall be reserved for her exclusive use, without the right accruing to the road manager of directing that any member of the company shall share it with her.

Guy Rawson will assist Ed. F. Rush in putting on the pieces for the show, and play the principal comedy roles, Rawson and Clare once more presenting their sketch, "Just Kids," during the performance.

Several vaudeville offers and propositions from other production managers were finally declined by the pair to accept the flattering Weber & Rush agreement.

Roger Imhof, who was to have taken out "The Empire Show" (Western Burlesque Wheel) next year, acting for the Empire Circuit Co., but whose plans were changed by the sudden determination of the Executive Committee to turn the show over to Jess Burns, has decided to pass up burlesque for a while and attempt vaudeville in a single act. He has commissioned Alf. T. Wilton to care for his bookings.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Atlanta, July 17.

I note your editorial in this week's issue and I can't resist the temptation of stating that I think you have been very unjust to the writer and the above agency.

It seems that you are always willing to take up the fight of the artist, and publish his side of it, but you are not fair to the agent. You have an advantage over us.

You state that I made statements while in New York that I would weed out the bad houses on our time and cite the fact that I did not keep my promise as in the case of the Orpheum at Tampa, and Clark's Theatre at Jacksonville. I beg to differ with you, as I have cut the booking of both places out and other agents are booking them. I considered both houses unfair and for that reason I passed them up.

You tell Sinclair's story and do not tell mine. The Queen's manager made no such statement to them, as that the shows were never counted. In fact there is much in your editorial that is very wrong and I could correct all, but then you would not give it space or publish it, so why write it, and were I to offer to pay for it being published, I mean just my side of the story, you would not publish it, and if it were published you would prune it down to suit yourself, so what's the use of me making a defence.

I can show you hundreds of letters from the best artists, stating that they have been treated right by us, and I can show you many cases where we have been treated very wrong by artists, and by White Rats that have signed White Rat contracts, but these complaints are never aired, only those that are made against us are given space.

There is nothing we can do to protect ourselves; we must take it as it comes, so I shall not even ask that you give us more space to state our side.

We know in our own hearts that we are on the square, and the better class of acts that play our time know it. Our business shows an increase every week and if we were as crooked a lot as some unscrupulous artists try to make believe our life would be short and we would not prosper as we are doing.

In conclusion, will say that I told Sinclair and Covert in presence of White Rat artists that if they were willing we would leave their case to be settled by the White Rats and be governed entirely by the decision no matter how it was decided, even at a loss to ourselves.

*The Empire Theatrical Exchange,
Geo. B. Greenwood, Mgr.*

[We trust Mr. Greenwood will acknowledge from the publication of this letter, not written us to be printed, that we are not quite so unfair as he would pretend to believe. Mr. Greenwood also is aware that after investigating two complaints against his circuit, we refrained from printing them on the ground that we did not believe either sufficiently justified the comment.

Mr. Greenwood has taken a step in the

right direction in throwing out the Orpheum, Tampa, and Clark's, Jacksonville, but still Greenwood booked Sinclair and Covert into those houses. We hope he will not deny that—Ed.]

Brooklyn, July 17.

Editor VARIETY:

Thank you so much for the article concerning our troubles in the South. There is a most natural mistake in it. Mr. Sinclair and I are not married.

We have received all sorts of inducements from our managers and friends, if we would only take the all important step, but we have been just partners for almost seven years, so there you are.

*Grace ("Single") Covert
(Sinclair and Covert).*

Brazil, Ind., July 19, 1909.

Editor VARIETY:

Mr. Kenwood's statement (of Kenwood and Kenwood) in your last issue relative to my being a "combination manager," or, in other words, doubling orchestra, stage manager, treasurer, ticket seller and press agent is true, and if this is in violation to the theatrical code of honor I plead guilty.

His other statement that I "pick" at acts is true, for I "picked" seven vulgar and suggestive "gags" out of his routine of talk.

In regard to Kinsners, Scott Leslie and Girls, Billy Devere and Iola's Dogs' signatures to the letter, I don't believe they did it knowingly, for their engagement here was entirely harmonious, and I believe, in justice to me, they will, without my solicitation, refute all he said.

He is the only person with whom I ever had a disagreement, as the hundreds who have played for me will verify.

*Frank Holland.
(Mgr. Family Theatre.)*

Louisville, July 20.

Editor VARIETY:

In VARIETY July 17 there is a letter in the Artists' Forum which has my name signed to verify the statement made by Mr. Kenwood. I note the letter was edited, and in the process some of the facts were turned around a little.

Regarding the extra charge on baggage will say that was a fact. My act, Iola and her dogs and Billy De Vere played the first half the week at Robinson, Ill. The week was a "split" with Brazil, Ind., and, according to agreement, the manager pays your baggage one way in each house as well as transportation, etc., to the next town.

The baggage man told me the charge was 25 cents round trip for each trunk. I carry four. On Wednesday night, when I was paid, they deducted \$1 for my transfer, making me pay the entire round trip. However, as this was my first "split" week, and I wasn't on to the ropes, I said nothing. I was given \$4.05 for transportation to Brazil for my three

people and paid the 25 cents excess charge from Robinson to Sullivan, and another 25 cents from Sullivan to Brazil out of my own pocket, also the 15 cents each for bus fare at Sullivan.

At Sullivan we met the other acts coming from Brazil. It seems Mr. Holland at Brazil had given them no order to the transfer company there to transfer their baggage from the street cars to the railroad (our manager at Robinson had given us an order, however), and after they had checked the baggage the transfer company had had a negro driver push Miss Carson from her trunk and drive off with it to hold for their charges. They had telephoned for the Chief of Police, but the "town cop" had not appeared when their train arrived, so they had to go on without their trunks.

At Brazil we met Mr. Holland, and told him to take our baggage in and we would see to getting it out. He did. And so our transfer there cost us 10 cents for each trunk.

I spent three very pleasant days with Mr. Holland, and found nothing to complain of in regards to mistreatment there. He admitted he had done wrong in not giving them an order for the Sullivan transfer, and it was too bad, for there is no doubt the acts were very badly treated by the Sullivan outfit, and we all gave them our names to substantiate the statement.

Scott Leslie.

Editor VARIETY:

Monroe, La., July 16.

Three weeks ago we finished the season at Dallas, Tex., and wishing to break our jump to Chicago, we picked up a couple of weeks; one from Carl Rettick (Shreveport, La.), and one from S. M. Wood, Dallas representative for William Keuhl & Co. (Monroe, La.). While at Monroe we received a telegram from a "booking agent" named Jack Dicky, located at Dallas, offering us a salary to laugh at.

As we had never seen the man, nor written, wired or asked him for time, we did not feel it up to us to pay a wire he had sent us simply on spec.; so we refused to pay the charges. The next day we received the following:

Southern Office of the
WESTERN VAUDEVILLE ASSOCIATION.
602 Scollard Building, Dallas, Tex.
Jack Dicky, Mgr.
"Phone, Private Exchange, Main 5754.
Postal Telegraph Cable Co., Private Wire,
Dallas, 7/14/09.
Gentlemen: Mr. Wood has closed the office of Williams, Kuehle & Co. here yesterday, and is now working for me, and at his solicitation I wired you, offering you an engagement, opening at the Majestic, Palestine, and the message has just been returned to us, stating that you had resorted to the low down trick of refusing to accept same, and sent it back for us to pay for. I am very glad to know what a dirty, low down, unprincipled fellow you are, before we got you on the Circuit, and you can rest assured that I shall advise our Chicago office and every other office we are associated with as to the kind of an act you are. Yours truly,
(Signed) JACK DICKY, Per. W. F.

Would say further that if this letter is a sample of his business ability, we not only hope to be blacklisted in his Chicago office, but also in his Throne room at the North Pole.

You will notice his letter head reads "Western Vaudeville Ass'n." It is a shame when an agent can come so near stealing the name of the Western Vaudeville Ass'n., and can get away with it.

You may fool a few, Mr. Dicky, but we will be working when you are back, hollering "Whoa."

*Campbell and MacDonald
("The Scotch Kids.")*

125TH STREET.

Anyone familiar with the conditions at Keith-Proctor's 125th Street house during the last season's run of vaudeville will easily find the answer for its absence from next season's routing sheets, if they will loiter about the house for a couple of hours some evening. The admission scale is 5 cents in the gallery; 10 cents in balcony and lower floor, 25 cents, boxes.

Monday evening at 8:15, when the four acts on the bill had finished their first night show the house was filled to overflowing, and the same condition prevailed at 10:20, when the second show was over. The supposition was the house had filled twice.

In the matter of the picture subject, comedy seems to have the call uptown. Of the four seen, three were built for laughing purposes, the fourth a melodramatic affair with plenty of cheap heroics was more to the audience's liking. The three comedy pictures were Pathe productions, and as each one involved the same idea for humor it was not surprising that the audience showed a preference for the more serious subject. The Pathe idea of humor never seems to have gotten further than the "chase" or beating someone about. The three pictures were: "My Watch is Slow," "Billy's on Fire" and "A Suspicious Husband," all very old films.

Besides the pictures, an illustrated song and the four vaudeville acts carry one round of the show well on to a two hour performance. Everything considered, a very good class of entertainment is given for the prices. The illustrated song used was Jerome and Schwartz' "Whitewash Man."

Lillian Houston opened the olio (that's what it seems like, the acts appearing successively), with a couple of songs and a rather good half and half clog and soft shoe dance. The girl wears men's clothes during her second number for no apparent reason. Most people would much rather see a girl in a pretty frock than in trousers that she can't wear becomingly. This male impersonation thing seems to be becoming a craze with many women, and they are losing almost their entire value through it.

Chester and Chester showed second. They are two good looking blondes who put over a very neat club juggling specialty. The girls dress extremely well and handle the clubs in an easy smooth manner.

George Alexander was a big scream. The house is just right for the parody thing, and the way they ate up the "left-hander-shape-in-the-bath-house" thing was a caution. George had more than enough, however; he was there with two or three new ones, and his talk also was more up-to-date than some heard in other places.

Rosina Zaleska and a company of two (New Acts) offered an intensely dramatic sketch, which was so puzzling to the audience that they remained quiet in wonder.

Dash.

Ward Caulfield and Anna Driver have a sketch, written by Frank Finney, in which they will play the vaudeville circuits next season. The piece is called "The Section Boss."

LONDON NOTES

VARIETY'S LONDON OFFICE.

415 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, July 14.

Robert Hilliard, who has been in London for a few weeks, will sail for home July 17.

Ted Marks will leave on the Lusitania when making its first August trip.

Frank Daniels, who has been in London for some time, will go back to the States in about a week.

While looking over a show at the Middelex a few weeks back Irene Franklin and Burt Green spotted a costume on the heroine of the usual dramatic sketch that appealed to them in a comedy way. They immediately put a boy scout on the job to try to purchase the gown. The scout, when interviewed, said that he approached the heroine and handed her a bunch of talk about the lady who watched the show and was very much impressed with the gown and would like to buy it. The heroine, however, answered him in true dramatic style, saying: "I would not part with the gown for all the money in the world." One point for England, as the gown remains there.

Early in the fall a new ballet to replace "A Day in Paris" is announced by the Empire management. Fred Farron will again act as producer, while Lydia Kyasht will be the premiere.

The five feature acts at the Palace next week all happen to be "Yanks." They are Bert Levy, Reynolds and Donegan, Four Fords, Marshall P. Wilder and Clarice Vance.

Helen Trix will open on the Barassford time in August, playing a week in Southsea and one in Brighton. Miss Trix will also play an independent.

At the all-American matinee at the Palace on Thursday, July 15, the managers will have a good opportunity of looking the "Yank" material over.

Herbert Shelley is giving a protean act at the Holborn this week. Shelley has picked a historical plot and has tried to follow R. A. Roberts in every detail. Shelley resembles Roberts as Bert Levy does Vesta Victoria.

Hal Forde is now appearing around the halls in a very good looking white flannel suit, but spoils the appearance of it by wearing black gloves. The gloves might have been worn to denote that Forde is a comedian.

The Zancigs, after about three weeks in the Provinces, will appear at the Coliseum. The pair have been framing a new act lately wherein no talking is done by Mr. Zancig, who instead rings a bell when wanting Mrs. Zancig to answer.

The Big City Quartet, opening last week in an early position, do much better this week. The act will close at the Palace Monday night.

The Four Fords will top the bill at the Palace next week over a very good program.

Harry First, in "The Marriage Fee," returns to the Empire, Shoreditch, next week.

The Wieland Agency states that Clarice Vance declined enough engagements on the Stoll tour to send her over that circuit three times.

Harry Lauder will sail from this side October 2 to open on the Morris time in the States. He will remain over there about 12 weeks. The arrangements have all been made, including the indemnity to English managers.

There is as much discussion over here as to Harry Fragson's chances in New York, where an opening by him is said to have been arranged by Percy G. Williams, as there is over Eva Tanguay's possibilities of success on this side.

Marie Lloyd has recovered from her recent illness and is playing once more.

Marshall P. Wilder's date at the Palace has been postponed from July 12 to the 19.

Charlotte Wiehe, said to be a French woman, will shortly open in the halls here.

Fred Kitchen, the comedian, has left the Karno forces to play for Herbert Darnley.

Nerigne, a young Greek actress, recently at the Aldwych, will take to vaudeville, commencing at the Holborn Empire.

A debut on this side of the channel was made Monday by Clara Faurens, a French mimic at the Palace. She will hardly do.

Paul Murray, of the Morris office, is away on a two weeks' vacation.

With the success of "Consul" the "monk" playing for William Morris in New York, comes an inside story of the booking of "Peter" for the Palace here, and the reason why Hammerstein's did not secure "Peter" direct from his Paris run. It seems that the owner of "Peter" was very angry at H. B. Marinelli for having placed "Mr. and Mrs. X," the Seeth pair of monkeys at the Olympia, Paris, last March, two months before "Peter" opened at the Folies Bergere in May. Marinelli is an agent as well as the manager of the Olympia, and the previous exploitation of the Seeth monkeys aroused a bitter feeling against the manager-agent in the heart of "Peter's" owner, who not alone decided that Marinelli would never book his act anywhere in the future, but agreed that "Peter" should play the Palace, London, in the early summer to beat out "Mr. and Mrs. X," which we knew were to open at the London Hippodrome in August. Neither had calculated on Morris securing "Consul" from Bostock, and not counting on that, each had tied himself

up, allowing Morris to walk off with the American cream. The funniest part though of the whole transaction, according to reliable information is that Marinelli will draw down the commission for "Peter's" New York engagement. Marinelli claims a commission on "Peter's" ("Consul Peter" as he was then billed) engagement at the Folies Bergere, but the agent will have to go to court to prove it. While "Peter's" owner thought he was dealing direct with Hammerstein through Friedman, the agent, and Arthur Hammerstein, the impresario's son, for the New York run, it appears that Marinelli sent Friedman to see the manager of "Peter," knowing well he could do nothing himself, and the participation in the commission will come through this.

BILLY GOULD IN LONDON AGAIN.

By WILLIAM GOULD.

London, July 13.

Here I am, in the middle of summer, wearing a heavy overcoat and reading of people dying from the heat in America.

The show at the present writing at the Tivoli is very bad, poor in names and ability, and it is a severe test of Marie Lloyd's power as a drawing card, and Marie wins by many lengths. She appears at 10:20, and I watched the better part of the audience coming in at 10:10. England's cleverest comedienne is a real idol with the stalls, pit and the gallery. Ritter and Foster, an American dancing act, more than hold their own, although they are appearing late. Kathryn Miley has a very much better spot on the bill since that most excellent comedian, Wilkie Bard, closed. She followed Bard last week, and could not do herself justice, but this week is doing much better.

There is a team on the bill, King and Benson, two Americans, that have been over here since—well, many years—and of all the unfunny comics that I have ever seen here he is King and the king of unfunny comedians. Miss Benson thinks she is good, too. Well, she is—just as good as her partner.

Salerno, the juggler, at the Alhambra, is doing the most artistic juggling act I have ever had the pleasure of witnessing. I never saw a juggler pay so much attention to detail as Salerno. Robert Studl, the German comedian, is also on the bill and does very well with this "show me" audience. Franco Piper juggles his several banjos and does extremely well. I strolled (get that "strolled"; it's Ted Marks' language and means walking) into the Empire the other night just in time to hear Willard Simms make them laugh, and he did. Genee is dancing here as only Genee can dance, and she is just as big a favorite as ever. Vasco closes this show with his numerous instruments and holds the crowd until the pictures appear. I sauntered (that's a new one on Ted) into the Palace last night to see the Three Keatons opening. They went very well with the gallery; in fact, I never heard before the gallery so insistent for an encore. They applauded and hollered "Encore!" for fully three minutes, but the stalls were quite "reserved." The reason for that was that "Humpski and Bumski" (two Harry Tracys that have deliberately stolen Rice and Prevost's act, trick for trick and, also, the make-ups) were on

two turns ahead of the Keatons, doing fifteen minutes of Jimmy Rice's stuff. I predict that the Three Keatons will be a riot in the provinces or in any of the London halls, barring the Empire, Alhambra and Palace.

Walter Kelly is going as big as ever, and is a favorite socially as well. He is palling about with Sir Thos. Dewar, Sir Edward Moss and Sir Thomas Lipton and Lord Jimmy Britt—some class to the featherweight monologist. Bert Levy does very well with his sketching and his nonchalant entrance and exit. (I coped that "nonchalant" in Paris.)

Reynolds and Donegan, the American skaters, are one of the valuable numbers on the program, and are creating good comment. "Peter" the monkey closes the show. I have mentioned the monk in my letters from Paris.

Clarice Vance had just closed a very successful engagement at the Palace when Manager Butt induced her to appear for another four weeks, which shows that the people must have been inquiring at the box office for Clarice.

The Four Fords and Marshall P. Wilder open at the Palace next Monday. The Fords will be a positive knockout, if I know anything about London.

Three of the twenty-four Russian dancers I mentioned in my Paris letter are at the Coliseum and a tremendous success. This house is run on a high class principle. Stoll, following Percy G. Williams' methods, is bringing the English halls up to the American standard, though Stoll still has a long way to go before he can catch up.

Cissy Loftus is also on this excellent bill, and she is giving imitations of popular English artists, also of Clarice Vance in her inimitable way. Ray Cox has cut out her best number (baseball) and substituted "Two American Girls at a Race Track." She might as well do it in Greek or Chinese as far as the audience is concerned. Too bad they don't understand baseball, for Ray certainly can put it over the plate.

Ted Marks has an American card printing press which he brought to London to demonstrate. Ted and his press have been here six weeks. Ted is stopping at the Adelphia Hotel and the press is residing in the baggage room at Euston station since they arrived. Cause: You have to rent a store here for from one to five years, and Ted says nix.

I am almost ready to go over to your country. I have heard so much about it. Besides, I want to have some shirts laundered.

WALLACE'S REPORTED FEATURE.

It is rumored that a big European feature act is under contract to the Hagenbeck-Wallace Circus for next year. Charles Cory, of the independent show, was on the other side for several months last spring and is said to have tied up the mysterious thriller for 1910 at that time. He tried to secure the act for this season, but bookings abroad, where "futures" run a long time in advance, prevented its importation for this summer.

Joseph Frank, manager of the Majestic, Harrisburg, Pa., died suddenly at his home in that city July 12 at the age of 58. He had been troubled with heart disease for years, but had been active.

NOTHING HAPPENED BUT THE RENTERS HAD A GOOD TIME

Small Action Marked the Film Convention at Atlantic City Which Developed into an Outing.

Two score of the Film Service Association members met in convention at Young's Hotel, Atlantic City, N. J., the latter end of last week. Forty reported for the conference out of a total membership of 53. One new member was accepted and one, who has lately become an independent, resigned.

Only two matters of even passing importance were brought up for deliberation, and the sessions on Friday, Saturday and Sunday were short, the conferees spending most of the time enjoying the sports of the seashore resort.

Acting on the notice of the American Express Co., that after Aug. 1 no films would be handled in transit unless they were packed in an iron box instead of the fibre or tin packages, the F. S. A. agreed to form a committee composed of three of its own members, three representatives of the Motion Picture Patents Co. and the Executive Committee of the renters' association, these to call upon the various express companies and agree in conferences upon a standard package approved by both sides and adopted for general use in the trade.

The manufacturers now use a tin box and deliver reels to the renter in that form. Upon the adoption of the new device they will make deliveries in them and no specific cost will entail on the renter for new reels. The exchanges, however, will be compelled to purchase under the new ruling from 1,500 to 2,000 boxes in which to ship their old material.

The other matter was the proposed formation of a central corporation to have headquarters in New York and conduct the business of general buying of supplies for the F. S. A. exchanges. This matter came up at the late meeting Sunday afternoon and was left in the hands of the Executive Committee for settlement. It was urged that a central buying company could purchase tickets, carbons, machines and the like in immense quantities and afford to employ an expert buying force, beside gaining important price concessions from the manufacturers of supplies.

Part of the Saturday afternoon meeting was taken up with a hearing given to Wood & Mingle, a firm of New York insurance agents who presented a new proposition to the agents. Under the existing mode of handling film insurance films are unprotected from the time they leave the hands of the renter until they are put back in the stock rooms. Wood & Mingle proposed that they write insurance for the exhibitors through the renters who supply them. Immediately upon the destruction of a film the insurance companies represented by Wood & Mingle propose to make good all losses to the renter.

It was formerly the unsatisfactory cus-

tom in case of loss by fire to wait until the exhibitor had received his insurance after a fire and then make demand upon him for the cost of the reels destroyed. The renters appeared to be much taken by the proposed scheme and only held off its adoption to give time for an investigation into the standing of Wood & Mingle.

The convention, as far as could be learned, received no official communication from the Patents Co., although half a dozen manufacturers were present. They were Berst, American representative for Pathe Freres and his Chicago agent; Samuel Long, of the Kalem Co.; Siegmund Lubin, of Philadelphia, and William Rock, of the Vitagraph. N. E. Marvin, of the Biograph, came down Saturday evening to attend the banquet at the Marlboro-Blenheim. The manufacturers had previously been made honorary members of the F. S. A., and this seemed to give them the privilege of attending the meetings. Several times they entered into the discussion with suggestions. To some of the members their presence in the convention hall, although they did not take part in the voting, marked more than anything else the passing of the old Film Service Association.

Among the earliest pieces of business at the convention was the election of new officers to replace vacancies. Secretary Herbert Miles acted as secretary and called the meeting to order in the absence of William H. Swanson, the former president, whose resignation was received only last week. Swanson became an "independent" several months ago. In his place was chosen A. J. Gillingham. William Steiner was elected vice-president in place of Carl Laemmle, who went over to the independents. Two directors were chosen to supply the vacancy left in the new Directorate by the election of Gillingham to the presidency and Steiner. The new directors are R. A. Roland, of Pittsburgh, and Frank Howard, of Boston.

The new member admitted was A. C. Hayman, formerly of the Actograph, but who recently opened an exchange of his own in Syracuse. The retiring member is the Empire Film Exchange of New York.

Saturday evening was the big occasion of the meeting. The members and guests sat down to dinner at the Marlboro-Blenheim at 9 P. M. Loving cups were presented to James Clark, president of the old F. S. A.; Percy L. Waters, treasurer (not present); William Swanson, the former vice-president; Fred Aiken and Frank Howard. Secretary Miles made the presentation speeches. During the banquet a number of vaudeville artists volunteered their services. Mrs. Fred Belcher played at the piano and sang.

The next convention of the association will be held at Palm Beach, Fla., at a date not yet fixed. A committee was formed to investigate and make arrangements to hold the meeting some time in January or February, when some event of interest was scheduled at the winter resort.

PA. EXHIBITORS ORGANIZING.

Philadelphia, July 22.

Meetings have been held the past two weeks by moving picture exhibitors representing, it is said, a combination of 1,000, with the object to fight obnoxious legislation in Pennsylvania. The association has been holding meetings at Odd Fellows' Temple in this city. A big general meeting is scheduled for July 28. Those interested look to the co-operation with other associations of the 12,000 or more exhibitors throughout the country on the ground that there are generally oppressive movements against them.

The 900 small exhibitors in the State, however, are principally interested in the new act which applies to them but not to cities of the first, second and third classes. It is an act of Legislature which requires them to have three aisles, each four feet wide, and one door three feet wide. To live up to these requirements, it is claimed, would literally destroy every small exhibitor in the State.

State Factory Inspector Delaney is quoted this week as saying he would not insist upon the strict letter of the new

ASKING FULL TAX.

New Orleans, July 22.

The five and ten-cent shows here will be compelled to pay a full theatre tax if the Board of Administrators of the Charity Hospital is successful in the test case filed Monday in the First City Court against the Winter Garden. Josiah Pearce & Sons, the present managers of the playhouse, some time ago paid a tax of twenty-five dollars for the operation of a moving picture show, but subsequently, according to the petition of the plaintiff, the firm engaged in the operation of a regular theatre. "consisting of live performers, including singers and dancers," and produced sketches and playlets upon a regular stage.

Demand has been made upon Pearce & Sons for the payment of \$5, representing the difference between the amount already paid and sum due for a theatre license.

INCORPORATING LUBIN HOUSES.

Philadelphia, July 22.

Nine corporations received charters last week at Dover, Del. Mostly all were Lubin's theatres, in various cities, capitalized. The main incorporators are Ira M. Lowry and Henry W. Schorr, Philadelphia, and Sylvester D. Townsend, Jr., Wilmington.

The corporations and capital stock of each are: Victoria Amusement, \$10,000; Lubin Palace, \$25,000; Savoy Amusement, \$10,000; Royal Amusement, \$10,000; Lubin Co. of Reading, \$10,000; Lubin of Richmond, \$10,000; Lubin of Baltimore, \$20,000; Lubin Casino, \$15,000; Lubin

NO BABY LOTTERY.

Louisville, July 22.

A "baby lottery" advertised by a moving picture show in New Albany was stopped by the authorities last week. The manager offered to give away a baby to the holder of the lucky ticket among the show's patrons.

The Star and Arcade, moving picture and vaudeville theatres in Hartford City, Ind., have passed to the possession of E. P. Fuller.

MOVING PICTURE REVIEWS

"The Renunciation."

"The Renunciation," a current Biograph subject, has an amount of comedy unexpectedly revealed at the finale, which more than recompenses for the absence of any fun previously in the reel, and a somewhat melodramatic grinding wait for something to happen. A young girl who has fascinated a couple of wild westerners arrives at the cabin of one just in time to stop a duel to the death over her with bowie knives by the two. This she does effectually by introducing her own sweetheart, a most laughable "cissy" kid. The western men with one glance at him are disgusted with the boy, the girl—and themselves for becoming infatuated with a girl who could love "that." The disgust is well marked in pantomime, and it is so expressive that one may almost hear the figures in the sheet swear as their lips move. The story is strong enough to carry steady interest to the ludicrous finish, making the series an excellent one. *Sime.*

"The Adventure of Fifine."

"The Adventure of Fifine" is small in scope and quick in delivery. It may have been taken from any one of a thousand novels written for girls and slightly elaborated upon. Although a Vitagraph output, it seems very Frenchy in characters. At a boarding school one of the young women receives a letter informing her her husband has been selected by an aunt, and the marriage will take place within a month. That night two of her classmates aid in her escape from the school, dressed in boy's clothes. While purloining a meal from an orchard, farmers chase the girl into a convenient house, where a man secretes her under the table, repulsing the farmers upon their arrival. The man is the selected fiancé, and when this is brought to light there is happiness all around at once. *Sime.*

"The Heart of a Race Tout."

A telegraph operator, who has been more or less involved in a labor strike, finds himself out of employment. His wife is taken ill. The first picture shows her in a cheap lodging house. The landlady arrives and demands the rent, telling them to vacate. The husband goes out to get a prescription filled and leaves a neighbor, a young woman, with his wife. He is seen in a drug store, where he tries to obtain credit. He walks around trying to raise enough money to buy the medicine. He encounters a race tout. Both had known each other in former prosperous days. The tout, too, is "broke." They plan to raise some money. Taking a long rope and shaping it into a hangman's noose, they go to a public park. A fake attempt at suicide is made. The passing crowd is attracted. The situation is explained, that he is in need and rather than suffer prefers death. Contributions from sympathizers pour in. With the money the husband quickly procures the medicine and brings it to his wife. A lucky tip on the races wins for him considerable money and everybody is satisfied. The picture has heart interest and is well drawn. *Frank Wiesberg.*

RINGLINGS ASK U. S. COURTS FOR AID IN TAMMEN DISPUTE

Circus Magnates Declare "Post" Owners Are in Collision with City Authorities to Lock Them Out of Denver.

Denver, July 22.

The Tammen-Ringling Bros.' dispute over the entrance of the Ringling Circus into Denver will be threshed out in the United States Circuit Court to-morrow (Friday), when argument will be heard on the Ringling Bros.' application for an injunction restraining the mayor from further interference with the Ringling Show's appearance here.

The circus magnates aver that Tammen and the Mayor are in unlawful collision to lock the Ringling show out of Denver, their relations in this matter amounting, so the application alleges, to a conspiracy.

The entire city is aroused over the refusal of license to Ringling Bros.' circus to show here July 28.

The Ringlings' attorney, John Kelley, of Chicago, arrived here to handle the legal end of the controversy. He says that the show will pitch its tents and will show as advertised. A writ of mandamus restraining the city from interfering with the performance has been applied for.

Never in the history of the city has so much newspaper space been devoted to a circus. They are betting ten to one in the poolrooms that the circus will be given on its scheduled date, in spite of The Denver Post and Tammen & Bonfils, owners of that paper and the Sells-Floto Shows, the Ringling opposition.

CANVASMAN KILLED.

Butte, Mont., July 22.

The Sells-Floto Circus showed here July 12. At four o'clock in the morning of that day Ross Titus, a canvasman, who had been with the circus but two weeks, was found unconscious near the horse tent and died in the hospital a few hours later. His head had been battered in with a steel tent pin, weighing ten pounds.

The sheriff at once placed under arrest Patrick "Curly" O'Gorman, alias Pat Gannon. Gannon was with the circus until it reached San Francisco some weeks ago, when he was discharged, coming on to Butte and had been in prison here until released the day before the show reached town. He applied for his position again but was refused. It is said he made a boast in a saloon near the circus lot on the south side that he "had beat the head off Titus."

The circus management assisted the authorities in their work on the case. Several of the workmen with the show were held here as witnesses.

"GOV." ROBINSON'S JOURNEYS.

"Gov." John Robinson was in the city all this week attending board meetings of the various printing companies in which he is interested. He and Mrs. Robinson, together with Charles Robinson, a brother, are registered at the Hotel Astor.

Far from looking the broken hearted

old man the papers have described, he seemed in good health, and declared that he was in as good physical condition as he had enjoyed in years.

It appears that the estrangement between the "Governor" and his son Johnny is not as serious as has been supposed. In conversation on Wednesday the Governor admitted that he was a sort of advisory committee for the youngster in the matter of laying out routes for the Robinson Ten Combined, declaring at the same time that reports that the show was doing badly in a financial way were utterly unfounded.

"Of course," said the Governor, "I am not managing the show any longer. Johnny has taken the task off my shoulders. However, Johnny is not as old as I am in the game and whenever he needs advice or instruction, I am always ready to give it."

The "Governor's" statement sets at rest the generally accepted idea among circus people that father and son were separated by a gulf of enmity arising out of the younger man's actions at the recent trial of a daughter's suit to force an accounting of certain trust funds.

The "Governor" will leave New York early next week for a vacation trip in his private car, taking in Lake Champlain, Saratoga and the other summer resorts. The veteran will arrive at his home near Cincinnati the latter part of August after the trip, during which he hopes to stop off from time to time to view circuses along his route.

In the fall his private car will be hooked up on a trans-continental train headed for Seattle, where the "Governor" will view the Pacific-Yukon Exposition.

CIRCUS STRANDS.

The Howard Damon Shows, according to performers who were with the organization, and who returned to New York this week, has given up its tour. The show stopped at Allentown, Pa., one day last week, and the managers informed the artists with the outfit that unless they wanted to accompany the train to Geneva, O., with it was headed without stop, they might as well get off and pack up their property in the train yard.

It is said that several of the acts accepted this invitation, and after the train moved on found themselves stranded many miles from Broadway and without sufficient funds to reach home.

Powers' Elephants made one of the displays in the Damon Shows. It is common circus knowledge that these elephants are the property of Walter L. Main, the Ohio circus operator, and there are not a few who believe that the Damon outfit was a Main property sent out under a new name.

Other circus men declare that Main had nothing to do with the show outside of renting it a certain amount of paraphernalia and equipment.

MILLER BROS. "101 RANCH."

Last week the Miller Bros. "101 Ranch Wild West" skirted about the upper part of New York City, the nearest western open air performance has been to the metropolis. On Saturday the outfit reached White Plains. Through not having the coupling of something on the cars according to the regulations of the road transferring the show from New Rochelle the Friday stand, the "Wild West" was held up for five hours, not unloading at White Plains until 11 a. m. The "jump" was about twelve miles.

Notwithstanding the delay, a parade was given at two o'clock and the gates opened at 2:55, the performance starting about ten minutes later to a very large afternoon crowd, at 50 cents and \$1.00 (reserved).

J. C. Miller, Z. T. Miller, G. L. Miller and Edward Arlington own the "101 Ranch" show. Fred Beckman is important in the management. Stakes were being driven and seats laid at race horse speed between two and three, but there was no excitement nor yelling on the lot. Everyone seemed to know just what to do, and how to do it. Three people seated behind the lemonade stand at the entrance were nearly startled out of their wits when a big burly stake-driver, who looked as if he might make Jeffries quit in the first round, came along with a bundle of stakes in his hands, saying "Excuse me, gentlemen," in asking for room to pass.

Mr. Arlington (the elder) has the active management of the "Wild West." He is losing no chance to get every cent that comes on the grounds. The whole show is working together and for each part. There is a string of side-shows in connection, catching the visitors both before and after. The big show helps the principal "side" by sending the big band to play outside the entrance as the people leave the main doors. For the "concert after the big show" the side show (principally an animal exhibition, with a "cooch" diversion in the rear labeled "for men only") sends a lion cage into the arena when the announcement is made that someone or other will attempt to live in the cage for ten minutes during the afternoon performance.

The Miller Bros. line up quite well for the parade, although stringing it out to the length of three-quarters of a mile possibly by having the march in single file. A great many healthy-looking mules trundle the wagons along, steam caliope closing, with three bands ahead, one colored. The stock presents an excellent appearance on the street, but the menagerie (side show) appears to poor advantage, due to the antique and slovenly-looking wagons.

The Miller Bros. "101 Ranch Wild West" is a "wild west"; that's all, and nothing else. There is no flashy display; no spectacular effect attempted or created, and no mixing in a circus element until the real advertised object is lost.

There are about 40 Indians, 30 cowboys and girls, seven Cossacks with some steers included in the many numbers which were not run off according to program.

Everything about the show is plain. Nothing is featured, and other than "The Horse Thief of the Prairie," nothing stands out, excepting the magnificent rough riding of one Mexican.

"The Horse Thief" is designed to show

the punishment when one is caught stealing a horse in the West. The thief is tied to a rope from the saddle of a cowboy, and at full speed, the horse dashes out of the arena, the man trying to maintain a flat position through gripping the rope with a rifle above his head, but he is severely bumped in the exit, and on Saturday made two complete turns while going out.

In roping the steers, one roper caught a bull by his horns, leaping from his broncho after maneuvering for the position for some time. He threw the bull, and this was a well liked portion of the show.

Zack T. Miller is the director of the arena, leading the opening cavalcade, an unpretentious but neat entry arrangement. There is a male sharp-shooter, using glass balls only, without causing any comment through his marksmanship. Later a woman described and dressed as an Indian squaw did some fair shooting at the same style of objects, thrown to resemble wing shooting more, but there was nothing extraordinary about her excepting that although well made up for the Indian part, it's a hundred to one that the red skin of her face was the only "Indian" about her.

The cowgirls rode in numbers only. The cowboys outrode the Cossacks without any trouble, the Mexican referred to being a wild devil on a horse. A couple of youthful and good looking cowboys did some dandy work with the lariats.

"The Massacre of Pat Hennessey" put a good finish to the show, being well set, with a burning prairie schooner for the finale. Of course, the lot interfered with realism, and a clown with a mule, who has a great deal of leeway during the performance tried for comedy in this number without effect, as well as at other times when he should have remained in the background. With his mule, however, and dressed as a "rube," the comedian did well, supplying the only fun to the proceedings.

An Australian boomerang thrower showed some new things, having more room than a performer with them could find in a theatre.

"The Pony Express," "Hold-Up" and Indian dances were all there as well as a pretty "high school" exhibition.

Some good fancy riding was shown by a couple of cowboys or mayhaps circus performers. On the uneven ground, one rode three horses while standing erect on the outside two, a catchy feat.

Side walls shade the stands, the arena being entirely free from covering.

While one would say that "101 Ranch" is not at all sensational in any way, it is a good entertainment on the average. For the children who want to see a really truly "wild west" without frills, it could not be beaten.

Sinc.

RACING INTO "LIVE STANDS."

There is a fine spirited race on between the Ringlings and the Hagenbeck circuses to get into the good western cities first. So far honors seem to be with the Easterners. The Hagenbeck-Wallace outfit is billed to appear in Salt Lake City, Utah, July 26, while the "trust" (Ringling Bros.'s) circus goes in Aug. 2. Both shows are doing lavish billing in the home of the Mormons.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, July 13.

The weather has taken a change for the better, and business, it is to be hoped, will now be better in the Champs Elysées and Bois de Boulogne. It has certainly been a disastrous season for the al fresco establishments. At the Alcazar d'Eté I counted only 50 persons in the auditorium one evening last week; the Jardin de Paris closed down, in spite of a big program, on account of the rain. As an example of this state of affairs the entire receipts at the Jardin de Paris on the one night of the Grand Prix race usually over \$9,000, this year were under \$4,000. The Folies Marigny has also felt the evil effects of the weather, although it is enclosed; they are said to have about \$750 expenses nightly, whereas the takings have averaged \$570. With a little more warmth the public will again flock to its favorite summer playground. Nevertheless the season is advancing and the people will soon be hurrying to the mountains and seashore.

Olga Desmond is going fairly well at the Marigny. She has a graceful act, almost nude, which is appreciated for its art (albeit the applause is not tremendous excepting from the claqué which is somewhat to the fore in this house) to such an extent in fact that M. Borney has prolonged her engagement for another month. August. Barnold's Dogs also open here August, so we shall have a strong vaudeville bill at the Marigny after this month. The revue does not seem to have caught on. The new revue at the Ambassadeurs, foreshadowed in these columns last month, is now announced.

The tenor Romagno, who made a success in the Folies Bergère revue this spring, has been booked through L. Kloppe & Co. for the London Palace, where Clara Faurens is also appearing after her real debut at Barrasford's Alhambra here.

The Casino de Paris is definitely closed for the season. The Olympia remains open, surely until the 14th.

"Mr. and Mrs. X," the monkeys, leave Paris July 15 for Brussels, and will be replaced in the revue by "The Georgia Picanninies," booked by John E. Friedman. Seeth has recently purchased two monkeys in Paris, brought by some French sailors to Bordeaux, which are being sent to Frankfurt, Germany, to be trained in the footsteps of "Consul." He has also acquired the special scenery made at the Olympia for the engagement of "Mr. and Mrs. X" in the revue "Paris Singeries."

(Special Cable to Variety.)

Paris, July 21.

It has been settled that the Olympia, closed July 25, reopens Aug. 20. At the reopening the Ballet Paquita from the Alhambra, London, will be a feature of the program; also Sayton's Dogs.

The weather here now is splendid, and the open air amusement resorts are doing business once more.

AMERICAN.

The Reid Sisters opened the first program on the new American Roof last Monday night, two minutes behind the schedule, a wonderful record for the William Morris management, who could have won barrels of money that the Roof would open on time, had they known it themselves.

The white uniformed orchestra, increased to twenty pieces, played the "Star Spangled," and before many acts had appeared the up-stairs theatre was packed beyond its capacity almost. The audience saw a big vaudeville show, and a costly one.

There was no fresh paint on the comfortable orchestra chairs, and once the show started no unnecessary delay in the running of it, although the smallness of the stage handicapped several acts.

One of the bill's hits was Lafayette's Dogs. It is a "straight" act, one of the best in its class, with two or three startling tricks for canines. The trainer handles his clean looking dogs excellently, and works the act as though he really liked the animals.

"Consul" was another animal act, creating a lot of humor through trying to work out the puzzle of the change in quarters from the afternoon performance. The remarkable "monk" is just as big a success and "draw" as when opening.

The "Nell Brinkley Girl" and "Bathing Girl" of Julian Eltinge, a decided vaudeville attraction, had the house winging, but he let down with the "kid" which followed, a character Eltinge should throw out. The "Incense" dance to close brought plenty of applause and the disclosure of his sex by the removal of the wig even more. A new, bright and handsome red bathing costume was worn, though it did not cause his "bathing girl" in black to be forgotten.

The opening of Dolly Toy's act has been changed about, Miss Toy having a setting now. The wonderful double voice of the girl was heard during three selections, the act running through quickly. Miss Toy has yet to find the precise introduction for her singing which will make her the sensation she should be. Just now the girl is a solid success.

"I Hate You" was sung by Felix and Caire in character dress. No imitation was announced, so but few perhaps knew they were mimicing Carter De Haven and Flora Parker in the number, Mr. De Haven and Miss Parker having appeared but one week around New York. The two did so very well with this that perhaps Ad Newberger, who presents the act, will deduce that character creations by the youthful couple might prove just as valuable as the imitations. Miss Caire's new one of Irene Franklin singing "Red Head" is a painstaking and meritorious copy, from expression and gesture to the voice. Miss Caire is becoming a simon pure impersonator. Her Bessie McCoy's "Yama" remains untouched by the others. Young Felix has added Jefferson De Angelis singing "Foolish Questions" in "The Beauty Spot," and Charles Bigelow's "My Cousin Caruso" from "Miss Innocence." This act

shows more often in New York and with a more up-to-date array of subjects than all the other imitators and impersonators combined. It must have to do with their continuous hit.

Grace La Rue (New Acts) another feature of the bill, came next to closing, and Hanlon and Clifton closed the show proper, Miss Toy having opened after the intermission, the breathing space being inserted during the evening performance only for the purposes of allowing late comers to look over the outside gardens and to give the bar a chance, the latter being leased to Reisenweber's restaurant.

Following the lively acrobatic dancing of the Reid Sisters, Roland Travers offered his magic and one illusion, making a fast turn, and without the Morris hobby ("Ill. songs") to interfere, the program proceeded with Daphne Pollard in a revised act, opening now as the "kid" and adding a soubret costume.

Rosario Guerrero was there, and if Rosario would pledge one of her immense diamonds, if necessary, to secure the advice of a dermatologist she would be more presentable while dancing Spanishly.

The speed of the show helped it greatly, a lack of comedy, unnoticed by the audience, becoming very evident. Eleven acts and the pictures composed the first American Roof bill. *Sime.*

WEST END.

The general impression seems to be that the West End is a "picture house." It is anything but that. Several reels of film are run off during the proceedings, but a show that uses a full two hours and a half and gives five vaudeville acts comes nearer a vaudeville classification. It is not "5-10 vaudeville" either. Twenty-five cents for the boxes and the first dozen rows downstairs; fifteen cents for the rear rows on the lower floor and first rows in the balcony, with ten cents for the last rows on the second floor and the entire gallery make a very fair scale.

Whoever selects the films for the house, if they are selected, deserves a word of commendation. Of the five pictures shown three were of a highly interesting and instructive nature, while the other two were away from tragedy horrors and also the many comedy horrors. The audience displayed a deep interest in the incident from Napoleon's life, "The Divorcing of Josephine."

"The Moonstone," a sure enough thriller, contained a couple of thrills, but they are of the proper sort and in keeping with an interesting yarn. Not any of the pictures was new but they all held attention.

It is a nice audience for acts. They laugh easily and applaud everything. The house Monday night was big on all three floors.

Three of the five turns, Ethel Fuller and Co., Cross and Josephine and May Delmont, are under New Acts.

The Hazards have gone the limit on Rice and Prevost's stuff. There isn't anything they have overlooked. The comedian hasn't the real idea of what Jimmie Rice means, however. The "straight" does some rather good ground tumbling, but as long as they have copied Rice and Prevost he might just as well watch Prevost a few more times, and drop his efforts to force applause.

Roscoe and Sims contributed a very neat comedy musical specialty which the house liked immensely. Some of the comedy is a bit old but it was taken all in good part uptown. The music does very nicely, and the pair should work continuously. *Dash.*

FIFTH AVENUE.

A vaudeville entertainment of all-around merit, aided probably by the cool weather brought an audience into the Fifth Avenue Monday that was within a very few points of capacity. It was an enthusiastic crowd, too, reserving special appreciation for Al Jolson, of Lew Dockstader's Minstrels, who scored a tremendous hit in the next to closing position. The Fifth Avenue has not in a long time seen so flattering a demonstration for a single act, or any other sort of act for that matter.

Louise Dresser, temporarily back in vaudeville once more, offers a new arrangement of songs, five in number and of light comic weight. The opening songs, "Lady Love" and two others, passed only fairly, but "Queenie," offered as an encore, scored strongly, thanks to a couple of spicy verses at the finish. "My Gal, Sal" (which Miss Dresser called her old standby) was the second encore and brought half a dozen bows as reward. James A. Byrnes was at the piano as Miss Dresser's sole accompanist. He is a brilliant "rag" player, but several times almost drowned the singer out in a burst of musical flourishes.

The Van der Koors opened the show. It took them a minute or two to get to the audience, but once started they went on to the finish in good shape. The "mind reading" duck was a big laugh. "30 Dollars," the Orpheum Circuit production, was shifted to "No. 2," exchanging places with Nonette, the singing violinist. The cast remains the same as in the original presentation a year ago. So does the sketch, a capital mingling of novel character drawing, humor and pathos.

Nonette was the big applause winner of the first half, taking second honors in a strong show. In her short-skirted Gypsy costume she is a pretty stage picture and her playing and singing, although there is not as much of the latter as there might be, makes a highly effective combination. The selections run to the softer melodies, which seem invariably to appeal most strongly to vaudeville audiences.

"The Fantastic Phantoms" moved to "No. 4" from a much later spot. There have been several slight changes in the routine, and the septet seem to run more to dancing now than formerly at the expense of the straight acrobatic work. The dressing is bright and the act a swift, novel turn. So the Monday night audience decided.

Jolson was billed for "No. 5" on the program. Monday night he was next to closing. His vaudeville turn contains much of the material used by Jolson in the Dockstader olio. He opened with a bit of talk, new and bright, and followed with a song or two in his excellent voice. Jolson dresses cleanly in evening dress of a shade just off the conventional black and handles his blackface turn in smooth, expert style.

The Klein Family, New Acts. *Rush.*

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Velanche's "Football Dogs," American.
"7 English Romps," American.
"The Vampire Dance," Fifth Avenue.
"The Marshal," Fifth Avenue.

Gudlowski Troupe, New Brighton Theatre.

Annie Abbott, Brighton Theatre.

Julia Frary, New Brighton Theatre.

Grace La Rue.

Songs and "A Call of the Past" (Pantomime).

19 Mins.; One (11); Full Stage (8).
American.

Grace La Rue has returned to New York and vaudeville with a funny kind of an act, or two acts, more truly speaking. After appearing in "one" for about ten minutes (singing three songs), a pantomime, so called and described by the program, follows in full stage. There are fourteen or sixteen people seated around small tables, with Miss La Rue dancing in and out, wearing a handsome tan dress, short men's hose beneath and half pantallettes above them, leaving the rest uncovered. Though this dress is the best thing in the pantomime, it is not "the" dress that held up the Grand Prix at Paris, according to report. "The" dress did not appear to the audience anyway. Opening in her first song, the lyric telling of the sensation she would create on Fifth Avenue in the costume, Miss La Rue wore an old gold gown, with a blue strip down the centre. If she had fleshings on beneath, no one saw them. After the show one of the management remarked that it required a spotlight or sunlight to bring out the eccentricities of that gown. Miss La Rue's hat or bonnet attracted sufficient attention, however. The portion in "one," long enough for any single act, was the success, Grace singing three songs, her third and last making a large hit. It is a new and good song. The second of Miss La Rue's selections amounted to little. It's an old "gag" and even older idea made over. Grace carries herself carelessly upon the stage, too much so, for it leads the audience to believe she is over-confident. Her dancing in the pantomime was a few long and loose steps, on a par with the average dancing nowadays. The story is about a wife who is on the verge, but reaches the conclusion her husband is as good as any, so floats away with him, as the husband appears in the doorway of a restaurant, without even expressing astonishment. If that isn't the story, and the program says it is, then who can tell? The audience handed Miss La Rue much applause and the ushers passed over flowers. She personally made a first-grade singing and dancing act, but there are about fifteen people too many in the pantomime.

Sime.

While the Elks were holding their convention at Los Angeles, Manager Clarence Drown, of the Orpheum, presented Cheridah Simpson, his star for that (and her second) week, a set of Elks' colors in purple and white, Miss Simpson having grown exceedingly popular with the visiting delegations.

NEW ACTS OF THE WEEK

Amy Butler and Co. (4).

Character Songs.

18 Mins.; One.

Majestic.

Amy Butler, who returns to the stage after a considerable absence, brings with her on the return debut a quartet of young men, and a very good singing quartet they are, much better than many of the others working as such only. The first three days of this week Miss Butler makes good use of their voices during her portion of the entertainment, and gives the boys a chance by themselves for one encore, but they are also employed otherwise to assist her. Through this she is enabled to sing "Sadie Salome," with an added wrinkle, that of having one of the boys as a Hebrew appear to sing the chorus to her. In "Dorando," another character number sung by Miss Butler, a young man illustrates Dorando running and finally collapsing. Miss Butler is a very capable character singing comedienne. She exhibits her talents as a delineator of the Hebrew, Italian, Irish and "coon" dialects or brogues. While it might be suggested that perhaps "Sadie Salome" and "Dorando" are fairly well known in the best houses of the larger cities in the east, Miss Butler is exculpated from blame for the employment of these numbers as the proper means to set forth her aptitude for the line of work undertaken. Not alone as singers do the four young men assist Miss Butler, but they have intelligence in their stage work, and an excellent idea of whatever is required, whether collectively or aiding in the character numbers. It suggests that Miss Butler might for a finale, since she can handle a "coon" song really well, have the four boys black up and give a good old rousing "coon shouting" finish, if the running of the act would permit of this. It is very likely that Miss Butler and her boys will secure the big time, without great difficulty, and the present scheme of the number, when fully worked out, should make it a very desirable turn.

Sime.

Lou Anger.

German Monolog.

14 Mins.; One.

Lyric, Hoboken, N. J.

Lou Anger was formerly the Dutch dialect end of the team of Dixon and Anger. Since his appearance as a single comedian he has developed a highly amusing line of talk, suggesting in general style that of Cliff Gordon, although Anger has taken nothing from the monolog of the "German Senator." Anger makes his entry to the accompaniment of a military march. He is dressed in the costume of a U. S. cavalryman, a good deal burlesqued, and confines himself in his subsequent talk to things military. Along this line he has constructed a consecutive series of remarks, delivered, of course, in the German dialect, all most laughable. There are not a few points that have subtlety of humor, but most got past the Lyric audience. The broad comedy was one large laugh throughout.

Rush.

Sam Dessauer has engaged to go in advance of Sam Scribner's "Big Show."

Klein Family.

Comedy Bicycle.

14 Mins.; Full Stage.

American.

The Klein Family, numbering seven in all, have a capital straight bicycle riding turn, introducing at intervals reasonably effective comedy incidents. The fun-making is entirely in the hands of a blackfaced comedian who takes long chances in making falls. On Monday evening in a mix-up he was struck on the head by the pedal of one of the straight riders, but came up smiling. The straight workers have an interesting routine of feats, including a "handle bar" spin (single) and a first rate bit of backward riding on one wheel, worked into a ridiculous burlesque of a "Merry Widow" waltz. Four women are concerned in the act in an incidental way, having a few simple tricks, part of the ensemble formations. Although they do not show anything sensational in riding, they materially help out the stage picture, being a shapely quartet and dressed neatly in dark-colored knickerbockers with light-tinted blouses of blue silk. It should be possible for the girls to make a costume change, for they have several periods of idleness. The act, appearing next to last at the American this week, seems to hold the interest of the audience in a difficult spot.

Rush.

Ivy Four.

Club Swinging.

9 Mins.; Full Stage.

Majestic.

The Ivy Four swing and juggle clubs, quite ordinarily in the formations, manipulations and execution, showing nothing new. They do not suggest through their work that they have been together for any length of time. A couple of girls compose one-half the act. While they are dressed prettily, one wearing a Nile green, and the other a heliotrope ankle-length costume, these do not harmonize with the outing clothes of the young men. neither do the costumes over-become the young women in the stage setting. They should affect some natty flannel clothes. The "passing" while not rapid was certain, and but few misses occurred. It may have been that the Four have sacrificed speed and novelty to sureness, but the spectacular, even with misses, is preferable and is the only thing now left in club juggling to attract. The Ivy Four may develop, and will have to before they can leave the small time behind them.

Sime.

May Delmont.

Songs.

12 Mins.; One.

West End.

May Delmont has what might be called a character singing specialty. Three songs are given, the first, Vesta Victoria's "Mary at the Dairy." Miss Delmont sang it well enough, but there is really nothing to the song if the lyrics are overlooked. The second was a "Yiddish" number that did nicely. As a finish "My Cousin Carus," in male attire, brought a hearty encore. With Miss Delmont the male attire goes without protest. She looked better in the corduroys than in dresses.

Dash.

The Langdons.

Novelty Singing Sketch.

14 Mins.; Full Stage.

Lyric, Hoboken, N. J.

Certainly The Langdons have arranged a novelty. The curiosity lies partly in the fact that the team, man and woman, make their entrance in a "prop" automobile and partly in the fact that the woman does all the singing while her partner, introduced in the character of the chauffeur, does no singing but talks occasionally to no very good effect. Although appearing in eccentric clown make-up he does not work very hard for laughing points. The woman appears attractively attired in automobile costume. Upon the entrance there is a very short period of dialog when the woman goes into a song, leaving the man out of the proceedings altogether. Another interval of talk follows in which the man figures inconspicuously. Then comes a second song. At the finish an electric display is depended upon to arouse interest, a score or so of red electric lights attached to the automobile becoming illuminated. If the two people will evolve a straight specialty (meaning a specialty shorn of cheap spectacular effects such as the final illumination) they may work up into some notice. Light effects never yet made an act any more than a "claque." It is clever, skillful specialty material that gets across for solid success. It appears from the showing of the Langdons that the man has a comedy knack and the woman an agreeable voice. Why not work out a suitable vehicle in which the most is made of these gifts. If they desire, the mechanical incidentals may be worked in as a casual episode.

Rush.

Cross and Josephine.

Songs, Dances and Travesty.

16 Mins.; Full Stage.

West End.

Even though the West End audience went wild over the travesty finish put over by Cross and Josephine and insisted upon their reappearance after the sheet had been dropped for the pictures, the pair are wasting much valuable time with the burlesque melo-drama thing that has been done to a fine golden brown in vaudeville. As a song and dance team with a couple of bright songs (the ones now employed being fully suitable) they could step into any of the New York houses in a proper place on the program and easily make good. The present offering is wrong. A bare stage effect is supposed to start the couple off, the girl appearing as the scrub woman in a very pretty frock and white top shoes. Having the shoes unbuttoned is the scrub woman's "make up." The man is a song book boy. This gives the reason for two dandy songs and dances, and a great deal more of unnecessary travesty. The young woman is good looking with a nice small voice, and a bully dancer. Her partner holds up his end in all departments. Tasteful costumes for both and a nicely arranged singing and dancing routine with a little patter would place the act in shape to demand the larger time.

Dash.

The field day at the Polo Grounds next Thursday, for the benefit of the Crippled Children's Home, will be enlivened during the afternoon by a six-round boxing bout between Billie Reeves and Eddie Foy.

Blanche Baird.
Pianolog.
 13 Mins.; Three.
 Lyric, Hoboken, N. J.

If only Miss Baird could dance, she would be a regular life-sized number, available for the large time. As it stands she is able to get away with an important position in a "pop," vaudeville show on the strength of her animated rendition of numbers. At the Lyric, the early part of this week, she won her audiences at the outset of her specialty by the animation she displayed in sending her songs over the footlights. Miss Baird is a most likable young person with a large fund of enthusiasm in her work, a fact that is immediately made apparent to her audiences and the realization of which helps tremendously in establishing those happy correlations between audience and artist which are often mistakenly credited to what is called "magnetism" on the part of the artist. Miss Baird sings her first number or two directly at her audience, using the accompaniment of the Lyric house piano player. For her next she plays the instrument herself and finishes with another number to orchestral accompaniment. A wholesome appeal of youthful energy and enthusiasm seems to be Miss Baird's best asset. Her single drawback is the fact that she does not dance. A bit of stepping would have brightened up her offering in several places.

Rush.

"Whizzing the Whirl."
 Euston, London.

At the Euston last week there was introduced to London what should prove a big laughing number in the halls. It is called "Whizzing the Whirl." A horizontal bar about eight inches thick is suspended about four feet from the ground. On the bar two men have a "pillow fight" while straddling it. The bar is so fastened or constructed as to revolve at the slightest unusual movement of either contestant. The game is to knock the other fellow off the pole, or to oblige him to hang head downward for a certain number of minutes. A competitor is also disqualified if he drops his pillow. At the commencement a couple of professionals play, giving the impression it is very simple. Volunteers are then asked from the audience, and of course the quick-and-ready-expect-to-be-comedians from upstairs are right on the job.

"Ye Olden Home Choir."
 Singing.
 16 Mins.; Four (Exterior: 14); One (2).
 Majestic.

Two men and two girls compose "Ye Olden Home Choir," a new act hereabouts, said to have come from the West for a New York showing. The dressing is Colonial. The two men sing well, individually and in concert. The girls' voices are not their equal, nor do the young women harmonize. "The old songs" are sung, and when trying for the popular numbers of to-day, the nearest they approach is "Yip-I-Addy." A medley commencing with "Rosy Rambler" may have been a burlesque on quartets in general. No announcement was made regarding it. A short encore in "one" finished. The act did well enough at the Majestic, and will pass through on the small time.

Time.

Ethel Fuller and Co. (3).
"A House of Cards" (Dramatic).
 16 Mins.; Full Stage (Interior).
 West End.

Ethel Fuller, the stock actress, is taking another shy at vaudeville with an intensely melodramatic sketch, "A House of Cards." Melodramatic sketches are not entirely new to vaudeville. "A House of Cards" is perhaps a bit more melo than most of the others, but still does not come in under the head of "novelty." Frank Montrose (Mr. Doyle) calls at the home of the Carltons on their fourth wedding anniversary. He was a chum of Mr. Carlton (Mr. Barker) before leaving the country some fifteen years back. Montrose work on Carlton, telling him wild stories of his wife's past. The tales worry the husband although he doesn't believe them, and he orders Montrose from the house. Montrose returns later and confronts Mrs. Carlton (Ethel Fuller). Mrs. Carlton was betrayed when a girl by the man. He insists that she leave the country with him at once. This is the big scene, affording Miss Fuller ample opportunity for dramatic work, handled by her with a good bit of skill. The husband returns at this juncture, just as a detective, disguised as the butler, arrests Montrose on twenty or thirty different charges. The husband forgives and all ends happily. Miss Fuller does by far the best work in the piece, playing in a quiet, sincere and forceful manner. Mr. Barker gave a good performance as the husband, although looking somewhat too young for the part. Mr. Doyle is not a good heavy. Mr. Conboy was satisfactory in a small role.

Dash.

Rosina Zaleska and Co. (2).
Dramatic Sketch.
 20 Mins.; Full Stage (Special Setting).
 125th Street.

A unnamed dramatic incident that may have been a scene from some play is what Rosina Zaleska is showing for vaudeville approval. As a twenty-minute piece it is not clear enough. A nobleman in the Austrian army betrayed in boyhood days his peasant sweetheart. Returning after an eight years' campaign he finds the girl has sunk to the lowest depths and has been sentenced to fourteen years in prison for murder. Remorse and a return of the former regard brings the man to the prison to plead for forgiveness and to right the wrong by marrying the girl. This is the incident; the man's pleading and the woman's wild renunciation. It seemed a bit beyond Miss Zaleska, whose loud tones were not at all convincing. The piece ends with the woman remaining in prison; not a good vaudeville finish at all. The man contributed the best work. His quietness was much more effective than the loud voice of the star. Another character, out of place, an Englishman, was seen for a few moments at the opening. He was evidently put there to supply comedy, anything but necessary. The act kept the house puzzled and quiet.

Dash.

Louis Weslyn and Ted Barron are "breaking in" a vaudeville act together, Barron playing the piano and Weslyn singing.

The Les Trombettas passed through New York last week on their way from Cuba to France. They return to play in the States next fall.

Amsterdam Quartet.
 Songs.
 13 Mins.; One.
 Majestic.

The Amsterdam Quartet lately appeared with Lynn D'Arcy when that young woman "tried out" for one week at the Columbia, Brooklyn, without having been heard of since. The only period when the four young men evidenced soundness vocally at the Majestic on Tuesday evening was during the encore with the "Stein" song. Only one chorus of this was sung. Before that there lacked both volume and backbone to the concerted singing, which means that a wrong choice of selections has been made. To remedy this probably "classy" numbers should be chosen, and then the complaint will be the lack of popular songs in the act. A couple of solos were well rendered, and the act did well enough before the Majestic audience, but there must be a strengthening of the voices in concert work, and a careful repertoire decided upon before the Amsterdam group will command much attention.

Time.

OUT OF TOWN.

Uchtman and Portune.
 Magic.
 15 Mins.; Full Stage.
 Coney Island, Cincinnati.

A folding screen is placed in the centre of the stage and silk draperies are hung about three feet above the floor. A committee is selected, who examine the different things upon the stage, and a large high chair is placed within the screen which is made to represent a diamond cabinet. Portune is then tied and does many of the usual spiritualistic tricks done by all magicians. Bells, tambourines and musical instruments are then placed in the cabinet which are played. Natural flowers are strewn among the audience and flags are produced and hung on the trees. Portune is tied in midair while doing these tricks so that he cannot move hand or foot and his head is always in full view of the audience. Uchtman has been chief property man at the Walnut, while Portune has been the drummer at the same theatre, and it can be seen that both boys have had a peep at the machinery used by Kellar, Herman and other magicians who have played this theatre. There is no similarity between the workings of this team and other magicians and for the present is a headline act on small time. On first-class bills it will make good. Their reception was very warm. They received four curtain calls.

Harry Hess.

HEADLINERS NEXT WEEK.

NEW YORK.

Gertrude Hoffman, Hammerstein's.
 Eltinge, Grace La Rue, and "Consul" (splitting headline), American.
 "The Vampire Dance," Fifth Avenue.
 Marie Dressler, Brighton Beach Music Hall.
 Cecil Lean and Florence Holbrook, New Brighton Theatre.
 Malcolm Scott, American, Rockaway.

CHICAGO.

Maud Raymond, Majestic.

LYRIC, HOBOKEN.

The best illustration of the value of opposition as a promoter of good, up-to-date shows occurred this week at the Lyric, Hoboken, one of the prize houses in the People's Vaudeville Co. chain. From the start of the enterprise it was a large money maker. Several months after its opening as a "pop" vaudeville and moving picture establishment, the Gayety in the same vicinity took the cue and under direction of William Fox started upon a similar policy. During the career of the Gayety the Lyric paid high prices for its film service, using "first run" moving pictures, or reels which had just been released for use. This policy continued until Fox gave up the Gayety.

Now the Lyric shows a much lower grade of pictures, lower, that is, in the fact that they are of comparatively ancient manufacture. In the show occupying the house for the first half of this week there were no absolutely new subjects, the majority being a month or more old. The Hoboken taste in pictures, as indicated by the Lyric selection, seems to run toward dramatic and "heart interest" subjects, although the opening reel, which carried "talking" effects worked by man and woman back of the sheet, and belonged in the comedy class, went exceedingly well.

A capital bill supplemented the pictures. It included four acts, all of real quality. Wood and Meadow, singers and dancers, although programmed for next to closing, opened the evening show at about 8:25. Their stepping passes nicely and a tough boy and girl song with an accompanying dance at the finish got them away in first rate shape.

The system of running pictures between acts does not recommend itself, at least from the artist's point of view. An example occurred in the Tuesday night show. An Essanay subject, a tremendously moving narrative showing a doctor who, impelled by a sense of his professional duties, left his own sick daughter to attend the stricken child of a neighbor, only to return to the death bed of his own, came just before a comedy turn. The Lyric audience is composed largely of women, to whom such a story made more dramatic by being told in powerful pantomime, made an especially powerful appeal. When the comedy turn came on there were few in the house who were in the mood to laugh.

The Langdons (New Act) must have developed unusual strength at their initial showing, for they were moved from opening to next to closing. Lou Anger (New Acts) closed the show and Blanche Blaird (also a New Act) appeared.

Tuesday evening the Lyric was filled almost to capacity with an audience which made up for its lack of intelligence by its undoubted enthusiasm for what pleased. For all of the easily understood material of the comedy acts, they showed quick appreciation. The Hoboken audience may not have a love for keen, fast humor, but it ought to make a good try-out place for new comedy material. Another point to be considered is this—Hoboken has not many literary societies, but there are more Sangerbunds than saloons about the burg and an act that wants to know from an audience whether it is strong vocally can do no better than try out at the Lyric. They know good singing when they hear it over in Hoboken.

Rush.

MANOEUVRING FOR SOUTH.

Circus people in New York are watching the route sheets of the big circuses with a good deal of interest just now. Their deductions ("deductions" are the best the New York crowd get these summer days) are all to the effect that the Hagenbeck-Wallace outfit is working into a position from which it can make a quick sally into Texas and the southwest in advance of the Ringling Show. There is some fine chess work going on, it is said, between the general managers of both shows. Each wants to remain in a position to beat the other into the south and southwest at the first indication of a move in that direction by the opposition. At the same time both managers want to play profitable territory until the instant when a jump south seems expedient.

Looking over the routes the "wise" circus people in New York give the advantage so far to the independent show, which this season has scored more than one victory against its powerful opponent. of give-and-take as played in the west this summer is that the enmity between W. E. Franklin and R. M. Harvey (the enmity being, of course, purely of a business nature) has been lost in the common fight of the two independent circuses (Hagenbeck-Wallace and Sells-Floto) against their mutual enemy, the Ringling Bros., all three having been in more or less close opposition in the northwest within the past few weeks.

Franklin, it will be remembered, dropped the post of general manager with the Sells-Floto show to take up a similar position with the Ben Wallace outfit, Harvey taking up the vacancy. This exchange stimulated a wholesome rivalry between the two independent general managers. Left to a fight between themselves there would have been a pretty row in the far western country which both have recently visited, but when the Ringlings entered as a third party to a family feud, the two locked arms and worked together against the mutual enemy.

CAMERAPHONE CO. IN TROUBLE.

A receiver has been appointed for the Cameraphone Company, of 573 Eleventh Avenue, New York. The receiver is Arthur F. Gotthold. He has been authorized by the courts to continue the business for sixty days, and to continue leasing machines. The receiver's bond is \$5,000. It is expected the Cameraphone Co. will be reorganized.

It was alleged the company made preferential payments to various creditors, among whom are the Nicholas Power Company, \$701, and on April 21 permitted Edward Clarence Jones to obtain an attachment for \$20,000.

The company is an Arizona corporation, organized in June, 1908, with a capital stock of \$10,000,000. The company, it is said, has spent a large amount of money in placing its apparatus on the market and opening various moving-picture resorts in this city and vicinity and in the preparation of phonograph records. It is said the company paid \$2,700 for a performance of Eva Tanguay for a moving picture record.

The liabilities are placed at \$70,000.

VARIETY ARTISTS' ROUTES FOR WEEK JULY 26

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JULY 25 to AUGUST 1, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A B O D Girls 320 W 96 N Y O
Aballos H & R 779 State Bridgeport
Abdallah Bros Three 1235 Golden Gate Frisco
Adair Art 501 S 800ville Av Oak Pk Ill
Adams Edward B 418 Strand London
Adams & Kirk 1553 Broadway N Y
Adams Billy 746 Shawmut Boston
Ader Trio 2285 N 3 Phila
Adelyn Box 249 Champaign Ill
Adler Flo 464 Cleveland Chicago
Ahearns The 2nd Coole Av Chicago
Alban 162 W 50 N Y
Albans & La Brant 212 E 25 N Y
Alburns & Millar McNaughton Warrington Eng
Alchrich Blanche 142 Clayton Athens
Alexandra & Bertie 41 Acre Lane London
Alexis & Schall 527 E 25 N Y
Allen Chas H 481 S Morgan Chicago
Allen-Delmala-Allen 840 Madison Brooklyn
Allen A D Co 74 Pleasant Mountclair
Allen Violet & Co 222 E 14 N Y
Allen Leon & Bertie 118 Central Oshkosh
Allen & Francis 511 Shotwell San Francisco
Allen Ed Campbell Bros C R
Allison Mr & Mrs E Haddam Conn
All Hunter & All N Y Av Jamaica N Y
Alpha Quartette 121 Washburn Av Chicago
Alpine Tronpe Cole Bros C R
Alvrou Zoeller Trio 299 Hemlock Brooklyn
Alvrou & Co West Middletown O
Amatis Sisters 104 N 14 N Y
American Trio 56 Penn Newark
American Newsboys Quartet Richmond Hill Chicago
Anderson & Evans 895 Gates Av Brooklyn
Angell Sisters 712 W New York Indianapolis
Apollo Bros 248 W 4 N Y
Apollo Quartet 80 N State Chicago
Ardo & Budo 500 E 34 N Y
Arizona Troupe 351 E 18 N Y
Arlington Four Springfield Pk Springfield
Armstrong Grace Orphanum Seattle
Armstrong & Verne Union Hill Chicago
Armstrong & Clark Orpheum Oakland
Arnold & Felix So & Henry Jamaica
Arthur Mae 15 Unity Boston
Arville Dorothy 1 W 85 N Y
Astaires The 43 Midway Highland Pk N Y
Atkinson Harry 21 E 30 N Y
Auberts Lee 14 Probel 111 Hamburg Ger
Auburns Three 335 Beacon Somerville Mass
Ayers The 37 Haygate Southend-on-Sea Eng
Ayer Geo 15 Lawrence Rd So Belling Eng
Austin & Sweet Ideal Fargo N D
Austins The 23 Ward Rockville Conn
Avery W B 8008 Fernside Chicago
Avril & Grimm Balliance Club Oakland
Ayres Howard 719 Bitter Phila
Azards The 229 W 88 N Y

Bader La Velle Trio 383 N Christiania Av Chicago
Baker Harry 3294 Reno W Philadelphia
Baraban Russian Troupe 109 E 116 N Y
Barber Tom 697 Main Hartford
Bards four Idera Pk Oakland Indef
Baltata The 319 E 14 N Y
Ball & Marshall 230 Lincoln Pl Norw Pk Chicago
Banyan 104 E 14 N Y Tampa
Barber & Palmer Bijou Atlanta Ga
Barlowe Mollie 242 Dearborn Chicago
Barry Lydia 77 Bay 82 Brooklyn
Barry & Richards Dingman's Ferry Pa

Barnes Reming & Co National San Francisco
Barnes & Crawford 12 S Av N Y O
Barnes & West 418 Strand London Eng
Barr Ethel & Co Genl Del Ocean City N J
Barr & Evans Genl Del Ocean City N J
Barrow Babe 30 E 88 N Y
Barrow George 2002 Fifth Av N Y
Barrow Billy Four Mile Creek Pk Erie Pa
Barrett Sisters 1954 N 31 Phila
Barrett Geo A 211 Missouri Toledo
Barrett & Bayne 87 Wolcott New Haven
Barrett Marjorie 4600 Filmore Pittsburg
Bartell & Garfield 2599 E 53 Cleveland
Bates & Melville 76 Gregory New Haven
Batro & McCue Rocks Springs Pk E Liverpool O
Bayes Nora New York Roof N Y
Beam Will 1553 Broadway N Y
Bean & Hamilton 339 Ellicott Buffalo
Beam Wm C 8 Haddon Atlantic City
Beane Ronald Robbins C R
Beano Duo 837 So 28 Louisville
Beard Billy 588 Capitol Av Atlanta
Beauvais Marjorie & Co 274 Indiana Chicago
Bedini D 265 W 88 N Y
Bedini & Sonia 105 S O Bldg Seattle
Beecher & Mayo 1553 Broadway N Y

LULU BEESON TRIO

ORPHEUM CIRCUIT.

Belmel Musical 340 E 87 N Y
Belford Troupe Ringling Bros C R
Bell Tom Smith & O'Connor 2408 Albemarle Bklyn
Bell Chas H Empire San Francisco
Bell Arthur H Favorite Atlanta Ga
Bellmonte H & P 20 W Missouri Kansas City
Bennett Trio 208 W 67 N Y
Bennett Laura 113 W 76 N Y
Bernard & Siefert 955 S High Columbus
Bernice & Howard 3007 Calumet Chicago
Bernier & Stella 22 Haywood Providence
Berol William 104 E 14 N Y
Beyer Ben & Bro 1404 Bryant N Y
Behrend Musical 53 Springfield Newark
Berestford Helen & Co Bijou Winnipeg 2 Bijou
Duluth
Bergey Nicola Oriental Village Expo Seattle
Bertina & Brockway 311 Thirl N Y
Betram Robert H & Co Earl Pueblo Col
Beverly Billy 1534 Broadway N Y
Beverley & West 262 Delaware Buffalo
Biff & Bang 178 Bruce Newark
Bimbos The 694 Pacific Av Appleton Wis
Blamph & Hehr Grace Bay N B
Blaney & Wolfe 358 W 44 N Y
Blamph & Hehr Vande Chatham N B
Blanes Joe 1553 Broadway N Y
Black & White Trio 405 Columbus N Y
Black Katherine 80 Hill Chicago
Black & Jones 113 W 30 N Y
Black's Marionettes 1609 S San Joaquin Stockton
Blossings Jardin De Paris Paris France
Blossom & Burns Fairhaven N J
Blondell Mysterious & Co 25 E 2 N Y
Boles Sensational 1219 Vyse Av Bronx N Y
Booth Gordon & Booth 1553 Broadway N Y
Boyle May Port Washington L I
Borden Zeno & Haydn 502 Chase Av Joliet Ill
Bowers Walter Crocker Eagle Ford Texas
Bowen Bro. 1553 Broadway N Y
Boys Two 1290 So Decatur Montgomery

Boyer & Bell Del Roy Hill Cleveland
Boys in Blue 240 E 21 N Y
Brachard & Co 124 Bloomington Indianapolis
Brady & Mahoney Cascade New Castle Pa
Brady Owen 4 State Auburn
Bradford The 280 W 41 N Y
Bradley & Ward Vaudette Allegan Mich
Braundons Musical 67 So Clark Chicago
Bransby & Williams 110 Stockton W Pittsburg
Breakway Barlowes 201 E 14 N Y
Brenner Samuel N 2836 Talp Phila
Brennon & Downing 2 Majestic Denver
Broad Billy 1553 Broadway N Y
Brockman Slater 2284 Jackson Boule Chicago
Bingham Anna R 28 Exch Binghamton N Y
Brinkley The 424 W 88 N Y
Brixton & Brixton 108 Lexington Brooklyn
Brook Temple & Co 25 W 31 N Y
Brooks & Denton 670 E 6 N Y
Brooks & Jeannette 801 West N Y
Brown & Sheffall 349 W 96 N Y
Brown Harris & B Riverside B I
Brown Bothwell 407 W 128 N Y
Brownies The F E D No 3 Topeka
Browning & Keller 2139 E 10 Brooklyn
Browning Mr & Mrs 86 Spruce Corona L I
Brunettes Cycling 231 Cross Lowell
Burke & Urdine 636 Budd W Phila
Bucks Four 727 E N B Wash D C
Buckley John 360 Van 205 E 14 N Y
Buhler O H 1863 Putnam Brooklyn
Bunch of Kids Co 152 Lake Chicago

BYRON LANGDON

LONG ISLAND, MAINE.

Bauch & Alger 2319 N Main Louisville
Burke & Touger, East Haddam Conn
Burns & Emerson 1 P1 Boledieu Paris
Burt Wm P 183 W 45 N Y
Burt & Daughter 143 W 45 N Y
Burton Hugh & Burton 532 Stanton Niles O
Burton H B Sherman Hill Chicago
Burch Bros Edison Ridgely Pk N J
Byers & Herman 3649 Barton Rd Cincinnati
Byrne John H W Comique Lynn Mass
Byrne Golsen Players Airborne Waco Tex

Cesar & Co Continental Hill Chicago
Cahill William 305 7 Brooklyn
Cameron & Byrne 91 Bartlett San Francisco
Campbell & Yates Keith's Boston
Campbells The 121 W 101 N Y
Canfield & Carlton 2218 80 Bensonhurst L I
Carbrey Bros 6 Oxford Phila
Cardowale Sisters 244 W 39 N Y
Carew Mabel 25 National San Francisco
Carle Hilda 227 Riverside Drive N Y
Carlin Bob 913 Prospect Buffalo
Carr Trio Grand Nashville Tenn
Carrillo Leo Nyack N Y
Carrays The 10 Perry Pittsburg
Carrile Mile Hathaway's Brockton
Carson & Devereaux 410 Line Evansville
Carson Bros Harlem Pk Rockford Ill
Carol Sisters 316 W 140 N Y
Carroll Nettie Trio Barnum-Bailey O R
Carroll & Cooke Hill York N Y
Carroll Chas 429 E Ky Louisville
Caron & Farnum 235 E 24 N Y
Carters The 349 La Salle Chicago
Carey & Stamps 62 Court Brooklyn
Caston Dave 1553 Broadway N Y C
Caulfield & Driver Normandis Hill N Y
Caulfield & Jefferson Casino Flint 2 Mystic Jonia
Mich

Celest 74 Grove Rd Clapham Pk London
Chadwick Trio Mt Ephraim N J
Chameroys The 1351 43 Brooklyn
Chase & Carma 2610 80 Halsted Chicago
Chase Doris 23 E 99 N Y
Chevalier Co 1553 Bway N Y
Chalbone Cabell 224 Security Bldg Los Angeles
Clarence Sisters 300 W 45 N Y
Clark & Turner 146 W 64 N Y
Clarke Wilfred Lambie Club N Y
Clarke's Animals Circus Jamestown N Y
Clarius & Scarlet 50 Chapin Champaign N Y
Clayton F A Woodlawn Rd Bedford Pk N Y
Clayton Beanie New York Roof N Y
Clermontas 115 W 30 N Y
Clerise Ethel 303 Livingston Brooklyn
Cleveland C & M Revere Beach Mass
Clifford Dave Doric Chisholm Minn
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Falk Billy A 46 Wiles Rochester
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Plays the role of "School Teacher" at the Gotham Theatre. Last Saturday evening quite a sensation was caused at the above theatre by the rendition of Mr. Harris' new child song, entitled

"'Scuse Me To-day"

At the conclusion of the chorus of the song the whole audience, composed of grown folks and children, raised their right hand and began singing the chorus of the song, the words of which were displayed upon the screen. They all sang in unison as if they had been singing the song for the last five years, and, in fact, it was the first time it had ever been heard. Miss Whalen grasped the situation in a moment and acted the part of teacher so well that the audience would not stop repeating this song until they had sung it at least ten times.

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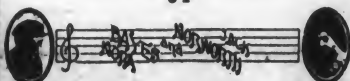
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I have this day, Monday, July 19, sent through my Postmaster at my home, the following sketches to be copyrighted at Washington, D. C., under the new Copyright Law, IN EFFECT JULY 1:

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Those not up in the new Copyright Law look it over.
I will go the full limit to get any one taking slang from my sketches. Think it up yourself, you're just as clever as I am.

BOOKED SOLID

ACCOMPLISHED BY CAREFUL BUSINESS METHODS.

I have not given permission to Teddy Burns to use any of my slang, which he has been doing, or any one else.

This also goes for the part of Noggie Noggles in Jules Murry's coming production of "Fluffy Ruffles."

Hoping this will stock a beer table with conversation, I am,

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TOYE

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Barum & Bailey July 24 Davenport Ia 26 Du-
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Lansing 6 Flint 7 Saginaw
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McKenzie 27 Kadoka 28 Rapid City Aug
2 Ewing Neb 3 Albion 4 Fremont Neb 5 Red-
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Gentry Bros Aug 22 Warrenton 23 Culpepper 24
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Clarksville Va 28 Oxford 30 Raleigh 31 Green-
boro Sept 1 Reidsville 2 Lexington 3 Mt Airy
4 No Wilkesboro 6 High Point 7 Mocksville
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ville 13 Taylorsville 14 Statesville 15 Newton
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Marion 21 Rutherfordton N C 22 Lancaster
S C 23 Rock Hill 24 Gastonia N C 25 Gaffney
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son 30 Abbeville Oct 1 Newberry 2 Columbia
4 Charleston 6 Orangeburg 7 Aiken S O 8 Au-
gusta Ga 9 Barnwell 11 Savannah Ga
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27 Barron 28 Phillips 29 Medford 30 Stevens
Point 31 Plainfield Aug 2 Portage 7 Kenosha 9
Waukegan Ill 10 Lake Geneva Wis 11 Wood-
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Reedsburg 16 Mt Horeb 17 Lancaster 18 Platt-
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Salina Mlie (C)
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Swickard Louise
Stanley Johnnie
Shaw Harold (Shaw & Hunter)
Thompson William
Trimble Maud
Thurston May H
Thomas & Payne (C)
Tivoli Quartet (C)
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Tate Beth
Tropacel Arthur
Takesama Eiko
Toben W M
Taylor & Crawford
Tege & Daniels
Templeton Jim
Trexler T L (C)
Thons, Mrs Carl
Urna Hetty

Vallin W Ver (C)
Vosco Walter
Von Serly Sisters
Von Farnau Harry
Von Marion
Vine Dave
Vedder Fanny
Violette & Old
Willis Tom
Wilber Ed D
Wilson & Frazier
Weston R W
Whiting & Proce (C)
Weston Sam (P)
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Williams Frank
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Wittschirk Fritz
Wilson Leslie
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Woodruff Henry
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Unless otherwise noted, the following re-
ports are for the current week:

CHICAGO

By FRANK WINNERS.

VARIETY'S Chicago Office.
Chicago Opera House Block.
VARIETY Office, 60 Summer St.

MAJESTIC (Lyman B. Glover, mgr.; agent,
W. V. A.).—This theatre, still the only variety
house open within the loop, opened strong on Mon-
day matinee, with Hyams and McIntyre the fea-
ture act, a new vehicle, "The Quakeress," is
its offering in which much of their old ma-
terial is used and quite a bit of new. They
responded to numerous encores. "At the Country
Club," a miniature musical comedy lasting thirty
minutes, shared honors. It is quite unlike any
"idiot" act yet seen here. Rose Royal and her
statue horse, "Chesterfield," in a series of poses,
showed skill and patience and was rewarded for
her labors. The Three Bohemians, a foreign sing-
ing trio, worked in "one," singing French and
American songs, well selected. Ed. Wynne, as-
sisted by Al. Lee, presented "The Billiken, Fresh-
man," Mr. Wynne as the exaggerated "college
chap," did much to help the comedy situations
and provoked a great deal of laughter. There is
no change in the act of Hayes and Johnson.
Ruby Raymond and Co. are new here. Jackson,
very good singing and dancing act. DeHolla and
Valora seem to have improved their novelty jug-
gling. The comedy is better than ever. Joe
McGee is a blackface comedian. His delivery
shows him to be capable of handling better ma-
terial. Broderick O'Farrell and Myrtle Langford
Co. in "The Lawbreaker," built around a scene
in the west, is probably better adapted for melo-
dramatic houses, where long speeches and heroics
are liked. Properly trimmed the act may sur-
vive. Miett's Dogs billed, but did not appear.

NOTES.—"The Candy Shop" will not disband
after the summer engagement at the Stock-
yard, but will go on the road, probably eastward.
The show has been enjoying fairly good business, con-
sidering the dullness in downtown theatres.—In
view of the fact that the Singers have practically
arranged to rescue control of the La Salle Theatre
next season, Harry Ashkin, the former business as-
sociate of Mort Singer, announces that he will
produce at the Madison Street theatre his new
musical comedy, "Lo," which was written by
Franklin P. Adams, a Chicago newspaper man,
and O. Henry, the story writer.—Joseph E.
Howard has retired from the cast of "The Blue
Moose" in order to give his attention to the music
of the new show which is credited to him, as
are the other previous productions produced by
that firm.—"Follies of the Day," the Miner and
Girard burlesque show, which broke loose at the
Lincoln Square in New York about two months
ago, will be brought to the Great Northern Aug. 1.
—The Columbus Theatre, a melodramatic house
on Wabash Avenue and 18th Street, is still play-
ing vaudeville for 5 and 10 cents. On Sundays
the audiences are quite large.—"The College Girls,"
a musical comedy, managed by J. E. Jackson,
who also is credited with owning "The Matinee
Girl," broke up in Jonesboro, Ark., last week.
The members of the company were left with
salaries unpaid and several are said to be desti-
tute.—Anna Graff, the industrious stenographer
in William Morris' office, will go on her long
sought for vacation next week.—The Gotsler-
Hirschhorn Alpine Troubadours, a new and novel
singing act, with special settings and costume em-
bellishment, will be one of vaudeville's offerings.
The act is said to be a stupendous one.—Will
Roesler, the heavy muscle publisher, has another
vaudeville act in preparation. This time it is an
invention of his own. The act is to be known
as "The Girl with the Transerettes." The prin-
cipal is Edith Livingston, who has been "dis-
covered" by Mr. Roesler, who brought out "The
Girl with the Angel Voice." Miss Livingston
is said to possess unusual results in talent as a
singer and dancer.—The "Vieboldt Theatre on the
northwest side, which will be managed next season
by E. F. Carruthers, will be conducted as a com-
bination house, playing popular-priced attractions.
—Hamilton Coleman and Johnny Fogarty will be
in the east of "The Goddess of Liberty," which
goes on at the Princess soon.—"The Beauty Spot"
is due at the Garrick August 9, opening the regu-
lar season of the house.

SAN FRANCISCO

By JOHN J. O'CONNOR.

VARIETY'S Western Office.

2061 Sutter Street.

ORPHEUM (Martha Beck, gen. mgr.; agent,
direct.—Charlotte Perry and Co. in her protean
playlet, "The Ganswick Mystery," really hit of
the show this week. Armstrong and Clark,
second honors. Armstrong gets considerable out-
of his "I Love My Wife, But Oh! You Kid,"
and his partner plays the piano well. The Three

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Walnut St., Ashland, Ohio.

Leighons were another hit. "Rags" was unnan-
ally loose, and his eccentric steps compete with
any. "The Patriot" is headlined. The singing
is passable. Selma Braats went through her
routine of juggling without a miss and scored
strongly. George Hillman and his "Redpath
Napases" opened the show. The act was favor-
ably received, but would have gone much bigger
in a better position. Londe and Tilly can be
classed as excellent in their line of work. The
balancing at the finish landed the act a safe hit.
The Three Sisters Athletes are strong women.
The best trick is shown by the largest of the trio,
that of carrying two bulky stage hands across the
stage suspended above her head with one hand.
NATIONAL (Sid Grauman, mgr.; agent, S.-C.
W. Reese).—"Onap," piano illusion, feature.
The trick is worked smoothly and the deception
is complete. Seymour and Hill, comedy acrobats,
ace of the big hits. Seymour is a good comedian,
as well as being an able ground tumbler, and
his partner handles her work apparently without
any exertion. The Ramsey Sisters offer a musical
act, away from all others. The comedian as a
passenger miss is in a class by herself for this
line of work, and her solo on the bells gained a
lot of applause. Frank Bacon and Co. presented
the comedy playlet, "An Easy Liar," and made
a big impression. Bacon's comedy made the act
a hit. The Hazel Troupe of acrobats held an
early spot and dropped hard. The act con-
sists of four girls and a man, the oldest girl
appearing to be about sixteen. The act is badly
in need of rehearsal at present, and trimming.
They work too long without accomplishing any-
thing. Slater Brockman is a change artist, at-
tempting three characters. Until his finish in
"straight" with "I Love My Wife," the house
slumbered. Herzog's Horses opened the show.
WIGWAM (Sam Harris, mgr.; agent, W. S.
and S.-C. jointly).—"The Four Bards are 'It'"
at the Wigwam. Frank and Mann, presenting "From
the Sublime to the Ridiculous" (mostly the lat-
ter) went big. The Italian song by the female
member of the team was a big winner. The Tor-
leys opened the show with a straight bicycle act,
doing well. The Terry Twins are here also. The
boys might add a little more dancing as this is
the strongest part of their act. The Faast
Brothers, in a musical turn, were favorably re-
ceived. The Makarenko Troupe of singers and
dancers were one of the hits of the bill. The sing-
ing continues to be the feature, both the principals
possessing good, strong voices. Abrams and Johns
also appeared.

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S.
O. S. Burns).—Wise and Milton with a company
of nine people, top the bill at the Empire this
week. The company are all colored. A "plan-
tation quartet" of men held the stage about three
minutes and attempted to sing some old songs.
Wise and Milton, the principals, are no doubt
capable of doing better work, but their present
offering is not selection. As a headline act it's a
very poor notice. The Wheelers, comedy jug-
gling, one of the hits. Cooper and Brown, hit of
show. Cooper is funny. He has brought west
a few of his brother Harry's ideas, especially the
one of lowering to different levels in the audience.
The boys sing well and the comedy is good.
DeChantler Sisters offered a singing act in "one."
The girls have a neat act and what they use is
well handled. Jack Hawkins, jumper, opened the
show. Sing Lee Athlon Company, in "The Idol's
Eye," also appeared.

FISCHER'S (E. A. Fischer, mgr.).—"Ski Hi!"
is at Fischer's this week.
The New Chutes, located in the block surrounded
by Eddy, Turk, Fillmore and Webster streets,
threw open its gates 15. It looked as though
the State of California had wandered around Fill-
more Street to take a peep. The Chutes is only
a square block in area, but at least thirty-thous-
and people passed through the gate the opening
day. And at that there were more people out-
side looking, or trying to look in, than were in-
side trying to get out. The only thing visible
from the outside was the scenic railway, and a
stranger would think that no one in San Francisco
had ever seen one before. Two very nervous
young women handed out the tickets at ten cents
per. None seemed to expect such a rush, and the
staff were apparently not rehearsed for the open-
ing. A score of policemen and plain clothes men
guarded the entrance, and attempted the impos-
sible task of keeping twenty odd thousand Ameri-
cans in two single lines. Every little while the
policemen would lose their patience and rush the
mob with their mule sticks. Every time the
policemen lost their patience, the poor unfor-
tunate who had gradually worked their way to
the front after standing in line for a few hours,
lost their hats and very often their good looks.
Upon gaining entrance, it required two hours to
walk around and take a look, and then came
the fight of getting out. It was as hard to leave
as it was to enter. A band occupied one corner
and scattered popular music. Among the con-
cessions the "Chutes" and circle swing attracted the
most people. On one corner a space is marked off
with a sign stating that a first class theatre will
occupy the spot, judging from the size of the lot,
it will be one of the smallest first class
theatres in existence. If the present business
continues, someone will be a millionaire in a com-
paratively short time. Some wise one was heard

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A corker for opening or closing.

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to chirp on his way out. "If Freeman Bernstein could only see this?" It was a big day for the new Chutes, and Fillmore Street hasn't held such a crowd since the quake. Desperado is making his "leap for life" and a thousand a week.

NOTES.—The Gen. Albuquerque, opened 15, playing vaudeville booked by Bob Burns. Burns has also secured the Airdome, Chico, Cal., and the Forest, Stockton, which will be reopened by Dick Cummings of Cummings and Merley. The latter house will play vaudeville and afterpieces. —Gus Videau, of the National staff, has returned from his vacation.—Bert Levey left town for the south on an inspection trip. During his absence Phil Freese attends to the booking.—West and Mack have dissolved partnership. West is working with Murray Long.—World and Kingston are spending five weeks' vacation in San Francisco, and will open at the Orpheum after.—Frank Schaffer, of the Marinelli office is in town looking over acts. He has engaged several novelties for Europe.—The Theatrical Mechanic's Union baseball team added another victory to their credit by trimming "The Merry Widow" nine to the tune of 13 to 1. As usual Roy Stevenson, Homer Smith and Landers were the heroes.—Tannehill and Radcliffe leave for the East in two weeks to go over the United time booked by Alf. Wilton. The pair has been cut here nearly three years now. On their arrival in this country Lola Radcliffe was in very poor health. In fact it was doubted if she would ever reach the coast alive. Their long visit out here has restored her health, and she looks forward to a pleasant trip home.—Several more changes have been made in the company at Fischer's, Gus Bruno, who replaced Ben Dillon, lasted a week, and Ed. Auerbach will relieve him. Carleton Chase has been substituted for

Tracy McDermott, and Blanch Buford will hold down the soubrette role in place of Nellie Montgomery. Dave Morris has also been engaged, while Frank Vack has been let out. Of the principals Will King is the only one remaining of the original company.—Al. Fletcher and a party of friends are spending their vacation camping up in Mendocino County.—Someone has been going about representing himself as one of the Faust Brothers. He called at Variety's office, saying he was "J. Faust, of the Faust Brothers at the National," and told how one was becoming blind. One of the brothers has called stating there is no "J. Faust" in the act, and no one affected by blindness. He proved amply that he was not near-sighted by reading a sign a block away.

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REMICK & CO., Publishers, 131 W. 41st Street, New York

68 FARRAR STREET, DETROIT

GRAND OPERA HOUSE, CHICAGO

DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Bldg.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Week 12: The Saytons, beautiful contortion act, head, sensation Aneta Primrose, English, character changes and vocalist, hit of bill; her changes of costume are made in view of the audience; decided novelty; Bernivici Bros., violinists, heartily received; Dawson and Gillette, singing and talking, went very well; Chas. E. Mack, formerly of West and Mack, was lost alone but a continuous song at the finish brought him several recalls. Business improving.

TUILERIES (Chas. Jacobs, mgr.).—Weaver and Williams, female impersonators, scored heavily; Phil Godfrey, comedy acrobat, well liked. Several other acts make up usual bill. Good weather has helped attendance greatly.

NOTES.—Williams Thompson and Cross Co., close at the Curtis on 18 and open at the Grand Pueblo for an extended engagement on 19. Business has not been up to expectations here. —Joe Sayton, of the Saytons, received word that he was the father of a baby girl.

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 69 Summer St.

KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—Romany Opera Co., held over; Dick Crolius and Co., in "Shorty"; Bert Howard and Edie Lawrence, excellent; Hoey and Lee, Four Readings, great acrobats; Anderson and Goines, bully colored team; Muller-Chunn Troupe, hoop rollers; Henry and Lize, tumblers and eccentric dancers, unusually good; Louis M. Granat, whistler.

NEW PALACE (I. H. Mosher, mgr.; agent, direct).—Princess Chiniqua, McKimick and Shadney, Gertrude Griffith and Co., fine sketch; Lyssat and Booth, dancers; Dave Weston, characters; Al. Caproni, singer.

GLOBE (R. F. Jeanette, mgr.; agent, direct).—Lottie Dwyer Trio, s. and d.; Mead and Trow, Roman rings; Prof. Dodd and Dogs; Harry Newman, comedian; Jack Clabane and Marion Merrill, singers, and m. p.

AUSTIN & STONE'S (Stone & Shaw, props; agent, direct).—Marino and McCloskey, wrestlers; Sampson; The Regorells; Devene and Devene, cyclists.

NORUMBEGA PARK.—E. Hanson and Miss Jenny, Gardner and Stoddard, Prevost and Brown, Hammond and Forrester.

LEXINGTON PARK.—Four Nightingales, Bon Air Trio, Harry Mason, Arlington and Helston, T. J. Murray, and m. p.

PARAGON PARK.—Bonnetti, parachute leaper; Bigney, high diver; Johnny Maguire, singer.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—A very draggy show this week, with only a few bright spots. To begin with the Fadetees dragged through an hour of classic music with hardly a lightening effect until a "rag" number

was given as a final encore. Following this long musical seneca came Mack and Marcus in a quiet number which resulted in bringing two acrobatic numbers together, weakening the effect of both. Mack and Marcus are from the west and probably are making their first appearance in the east. They are cartoonists, and in addition to being clever sketchers, they have worked out something new and novel in this sort of entertainment. They sketch subjects in series, and have not overlooked detail in word, description or music. It is a good act, and properly placed ought to go through with a rush. Next came "The Way to Win a Woman," twenty-minutes more of lifeless talk and inane situations by James Horne and Kathryn Purnell, assisted by Justin Adams. It is a weak vehicle and was made to look more so by the treatment given it. It was asking rather much for Work and Ower to rouse the audience from its stupor with their acrobatic turn, but they succeeded in good shape by keeping up a rapid pace from start to finish. They, however, in doing so, all but took the edge off the act of Cornalia and Eddie, which combines acrobatics and juggling. This pair recently returned from England and are going back next week. The comedy acrobatics gave them a strong finish with plenty of laughs. Charley Case got in pretty strong at the start with his song and held on almost right up to the close of his talk, which is little changed. A rather abrupt exit did not leave as strong an impression as he deserved. Some few changes have been made in "Kiddieland" by Stoltz's little players, but have not improved it much. The dancing of Elizabeth Forney and the singing of one of the boys stood out as worthy of favorable mention.

LUBIN'S PALACE (Isador Schwartz, mgr.; agent, William Morris).—It is not very often that single acts get away with the big end of the awards, but it happened this week with J. F. Daley as the lucky man. Daley has a good memory and has selected some of the best "rags" which have stood the test of time. He works along the lines of the lamented J. W. Kelly and told more than one of the stories famous with the "Rolling Mill Man." His big riot was an "extem" song which took him off amid a whirl of applause and he was coaxed to make a short speech. Daley knows how to spread salve, too, but he earned his laurels nevertheless. Eugene Cassler did very nicely with a straight musical turn. All the instruments used are of the same order, but are of good tone and well played, the popular music used helping some. The chimes are played too slow, giving much of a mechanical effect. Shorty and Lillian De Witt put over a good laughing act with familiar material, and Juggling Elmer met with mild favor, showing nothing out of the ordinary in tricks or comedy. Ruth Latimore, one of the female half of the "Country Choir" offered three vocal numbers. Two sounded like vocal exercises. She made a good impression and could have made it stronger had she used something more appropriate, for she possesses an excellent voice. Zarr and Evans did some clever head and hand balancing with a routine of acrobatic tricks which carried them through nicely. Amanda Gilbert made her usual good impression with ill. songs.

UNIQUE (R. J. Barry, mgr.; agent, W. S. Cleveland).—The second half of the bill made up

a lot of ground lost in the first half with two acts booked in the last minute carrying away a big share of the honors for palling the average show up. Howard Wolf was one of these. He offered straight singing and instrumental music and put it over like a high class number. He has ability as a musician, a good voice and an engaging appearance, working quietly and making the most of everything he attempts. It needs only a little attention and rebuilding to make his act fit for big time. Davis and Thorndyke offered one of the most entertaining acts of the kind seen along here in this class of houses. The woman missed a little by forcing her voice, but this a fault easily remedied. The man works in blackface, starting well with a song, and both contributed a dance on roller skates which earned them liberal recognition. The Buckleys also have a musical act which pleased. The pictorial sheet number is a sure-fire, that is all. The couple dress neatly. Jack Marshall offered voice imitations, some being very good, and he went through in good shape. Mart Fuller, a brother of George Fuller Golden, has adopted a lot of material used by the latter and made it count by putting it over in clever fashion. The opening song could be improved upon. Marion and Zoar showed a poorly shaped-up wire act. A woman got through with some fair stuff on the wire, while the man stalled weakly in clown make-up. Unattractive dressing handicaps the woman. Stanton and Fienne double in singing and dancing, the quality of which is about equally divided, the girl being a clever stepper and the man making up his part with voice. The girl should not try to sing and the man could improve his half a lot by casting aside the costumes supposed to be funny. Adeline Francis, minus the frown and gags, prominent last week, held over. She kept her comedy for off-stage, singing three songs, all of which were well done and reached the desired spot. Mr. Floyd's absence from the bill furnished Wolf with a job, and the house with its star act. The pictures filled in.

HIPPOTROPE (W. M. Taylor, mgr.).—The Diving Nords returned this week and proved the big feature of an attractive bill which drew large audiences. Others were Cora Bloodgood-Corson Sextet, Ruttans, Flying Craigs, Bush and Peyser, Willie De Mott, Gwinnetts (local), singer, and pictures.

GRAND OPERA HOUSE (Geo. Metzel, mgr.; agent, M. W. Taylor).—Five Piescolts, The Aldeans, Hall Brothers, Miller and Princeton, Scottish Dancers, Bancroft and Griffith, m. p.

PARK (Thos. Dougherty, mgr.; agent, M. W. Taylor).—Venetian Quartet, Burneto, wire; Claire Shea, Collins and Welch, m. p.

SOUTH AFRICA

By H. HANSON.

CAPE TOWN.

At the Opera House, Leonard Raynes Co. is staging "Old Heidelberg," and drawing fair houses.

TIVOLI.—Another batch of acts from England; a poor lot. Their names are: Mahatmas, "second night"; Leon Dixon, comedienne; Russell Carr,

ventriloquist; Charles Kay, topical talker; Dan Hendy, comedian; Gladys Warren, comedienne; Sybil Franklin, comedienne; Joe Reid, musical.

There are now two roller skating rinks in Cape Town, one in the open air. Pagel's Circus and Menagerie has been showing in Cape Town for a fortnight. The show is a very indifferent turn-out, and a poor sample of a circus. We want a real good circus out here, and such could make money.

BALTIMORE

VICTORIA (Pearce and Schack, mgrs.; agent, William Morris, Inc.).—The Kennedy Bros., singers and comedians, very good; Lella May, comedienne, well received; the Three Judges, acrobatics, novel act; Williams and Miller, s. and d., good. —ELECTRIC PARK (Max Rosen, mgr.).—De Young-Wilson Trio, beat kid act seen in these parts; Montgomery Duo, musical artists, very good; Wilson and Rich, blackface act, amused; May Craney, coon shouter, good impression; Frouble and Rouge, aerial comics, good; Himes and Wilson, jugglers, won favor; Beachey's and Strobel's air ships make daily ascensions. —GWYN OAK PARK.—The Great Calvert, wonderful wire walker; Le Petite Corlyn, French dancer, very good; Carolyn Scheller, impersonations, big hit; Wygand and Wygand, German comedians; Billy Barlowe, songs and talks, good. —SUBURBAN PARK (August Fenneman, mgr.; agent, William Morris, Inc.).—Lester and Quinn, s. and d., good; Joe Marty, juggler, won applause; Daly and Dunn, comedy sketch; Margaret Arnold, impersonations, excellent; Harry Holmann, blackface comedian, amusing; the Lawler Sisters, clever act. —LUBIN'S TWIN (E. O. Earle, mgr.).—Vaudeville and m. p. —BAY SHORE PARK (Duncan Rose, mgr.).—Holden, thriller, excellent; Capt. Sidney Hinman and his life saving dogs, pleased; Boston Ladies' Orchestra, continued popularity. —RIVERVIEW PARK (Michael Fitzsimmons, mgr.).—Vaudeville, band concerts and m. p. —FLOOD'S PARK (Jack Flood, mgr.).—Dolly Stuart's "Blonde Burlesquers." —HERMAN'S (John McCaslin, mgr.).—Vaudeville and burlesque. —NOTES.—Frank Williams, resident manager of Electric Park, owned and operated by the United Amusement Company, resigned and returned to New York. —It is expected that Francis H. Deane, formerly owner and manager of Don Phillipini's Band, will take the berth left vacant by Mr. Williams. Mr. Deane will have charge of the vaudeville bookings. G. SMITH.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—Monday rehearsal 10.—La Titcomb and Hoise, excellent; Bob Tip and Co., fair; "Girls from Melody Lane," quartet of good voices; Fiddler and Shelton, good; Porter J. White and Co., in "The Visitor," pleased; Vinie Daly, clever; Hawthorn and Burt, fine; Four Londoners, marvelous. —ACADEMY (E. J. Wilbur, mgr.).—Kinders Brothers, good; Goff Phillips, pleased; Will Edwards and Co., illusionists, excellent; Riley and Fleming, did well; Vosper, fine; Robert Clarke, clever; Electric City Quartet, good; Georgiana Clark, pleased, and pictures. —LAFAETTE (Chas. M. Hagk, mgr.).—"Sam Jack" Aug. 2. —GARDEN (Chas. E. White, mgr.).—Opens Aug. 8.

Good Luck to Ireland and America

JAMES B.

RENA

DONOVAN AND ARNOLD

KING OF IRELAND

QUEEN OF VAUDEVILLE

Sailed on the Adriatic July 21st for an **English Tour of Eight Weeks**, Opening Aug. 9th.

Return to open on the **Orpheum Circuit**, Oct. 11th.

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Management, "KING" PAT CASEY

Raffayette's Dogs

AMERICAN ROOF GARDEN, this week (July 19)

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BEAUTY, GRACE AND ABILITY

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America's Most Meritorious Musical Act

4BEST Cornet Soloist
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BEST Saxophone Quartette
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CRITERION THEATRE, ATLANTIC CITY, WEEK JULY 26.

There is only ONE MIKE BERNARD

And he is at the HAGUE, San Francisco, Cal.

Anyone using my name hereafter will have to fight me or Stanley Ketchell. Address care VARIETY, San Francisco Office

**E.W. Morgan**IN HIS
New, Novel, Electrical,
Prismatic and Jeweled Club Act
Positively Not a Juggling Act.
AN ELECTRICAL SENSATION, IN-
FINITELY SURPASSING ANY ACT
OF ITS KIND EVER PRESENTED
TO THE EYE.A few weeks open at the beginning of
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RECORD WITH LIGHT AND
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E. E. STONE, Manager.

The only act of its kind on the American
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PATTEROLOQUIST.

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Material by THOMAS J. GRAY.

THE FREY TRIO

Big Success.

HELD OVER AT HAMMERSTEIN'S, WEEK JULY 19th.

PAT CASEY, Agent

MaDELL AND CORBLEYOh, Yes, this Act is Funny. It's laughter all through,
And the Characters, Comedy, each one that we do,
And the Novelities, Yes, They're also new.
Well, here are the People. Now it's up to you.

6 Characters. 8 Musical Surprises.

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Jack Singer's "Behman Show."

COMEDIAN

FRONIE THE DALEYS JOHNNY**Those California Roller Skaters**

Held over July 26 (fourth week), at HAMMERSTEIN'S VICTORIA and ROOF GARDEN.

AL SUTHERLAND, Agent.

It's funny how Al Gallagher does these things.

HARRY KLEIN AND CLIFTON PEARL

Presenting their SHOP WINDOW NOVELTY

"THE DUMMY'S HOLIDAY"

Just finisher our FOURTH consecutive season over the ORPHEUM CIRCUIT. Agent, JAMES E. PLUNKETT, Long Acre Building, New York. Permanent address—225 W. 38th St., New York. Columbia—"Klein and Clifton's original novelty, 'The Dummy's Holiday,' reintroduce those clever dancers at the Columbia. The stage setting shows a street, with Klein as a flexible clothing store dummy, and Pearl Clifton as a wax millinery model in a store window. Both dummies come to life unexpectedly, then both sing and dance in grotesque poses. The turn is novel and goes big."—St. Louis "Republic."

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PLAY FAIR AND USE THE ORIGINAL SONG BY
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"Jungle Moon"

GREATEST MOON SONG EVER WRITTEN

"I Want To Go To The Ball Game"
 A REAL BIG HIT

152 LAKE ST., CHICAGO

"Luna" Park closed 19-31.—GRAND.—Pictures.
 —HIPPODROME.—pictures.—SEMAPHORE.
 —Estelle Ellsworth, late of Sam Devere's Co.,
 singer and pictures.—THEATRE COMIQUE.
 —Phil Berg, M. C. Wolf and Walker and Burnitt,
 with pictures.—BIJOU DREAM.—John Morton
 and pictures.—CRYSTAL BEACH.—Vaudeville
 and the Midway.—FORT ERIE GROVE.—Win-

nabago Indian Congress, pleasing.—NOTE.—The
 Academy will open with melodrama Labor Day.
 DICKSON.

CINCINNATI

By HARRY HESS.

CONNEY ISLAND (G. Wellington Engleberth,
 amusement director).—The best bill of the season
 is given this week. Harry Baker, electrical
 musical novelty act, is very good; Jimmy Wall,
 blackface comedian, good; Uchtman and Fortune
 (New Acts); Reed and Earl, s. and d., best;
 Massey and Kramer, comedy musicians, very
 funny; Young Brothers, acrobats, very fine.—
 CHESTER PARK (I. M. Martin, mgr.; agent,
 William Morris).—Eva Tanguay's cousin Helen
 made her local appearance and was well liked;
 Willie Hale and Buster, fine act; Tourist Trio,
 sing well, Thomas and Payne, fine comedy.

COLUMBUS, O.

COLONIAL (Jas. T. Howell, mgr.; agent, Will-
 iam Morris).—Carson Brothers, hand-to-hand bal-
 ancing, excellent; Mile. Vanity, toe dancer, clever;
 Sam Goldman, Hebrew, fully appreciated; Dan-
 cing Mitchell, colored, good; Edmund Bals, vocal-
 ist, pleasing; m. p.; fine business.—KEITH'S
 (W. W. Prosser, mgr.).—Arch City Four, Jack
 Richards, Carlisle Moffitt, Bertha Allgood and
 Elizabeth Holsbacher, m. p., Anna M. De Milite,
 harpist and vocalist, added attraction;
 business good.—INDIANOLA PARK (C. E.
 Miles, mgr.).—Free attraction: Mile. Leach, tiger
 act, good, third week. Business fair.—
 THEATRE (C. Sullivan, mgr.; agent, U. B. O.).
 —Wilson and Eaton, good; Strickland, "rube"
 musician, amusing; Carter and Bowman, best and
 entertaining.—SOUTHERN (James and Murphy,
 mgrs.; agent, direct).—Harriet Eastman, Tod Gal-
 lager, Tod Heinmiller, Misses Darst and Connett,
 m. p.; good business.—COLUMBUS (Gabe Sachs,
 mgr.; agent, Columbus Agency).—Clark Boynton's
 Dog Show, Hap Hal Price, Sisters Duvall, m. p.
 LITTLE CHARLEY.

LONG BRANCH, N. J.

PLEASURE BAY (Joe Wood, mgr.; agent,
 U. B. O.).—Wynne and Lewis, headliners, hit of
 bill; Grace Garner and Co., pleased; Apollo Bros.,
 gymnasts, great; Bertie Horton and Co., "girl
 act," good; Ethel Montrose, s. and d., well liked;
 National City Quartet, good.—NOTE.—Manager
 Schenck of New Rochelle was the guest of Joe
 Wood over Sunday. Lou Anger, Joe Woods and
 Wynne Lewis presented him with a stud.
 GEO. GRAY.

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NEW ORLEANS, LA.

WHITE CITY (Charles Williams, mgr.).—After
 an illness of several weeks, Lottie Kendall, prima
 donna of the Olympia Opera Co., is once more "on
 the job," with a full summer assortment of thrills
 and top notes. "Girl from Paris" is this week's
 attraction.—GREENWALL (Singer, Rose, Green-
 wall, Leopold & Israel, mgrs.; Lew Rose, cus-
 todian; all agencies).—Henry Greenwall, sen-
 sational and smiling, cantered blithely down the
 gangplank of a Crownwell Line steamer on Monday
 morning. He was greeted and saluted by a
 coterie of treasure, ushers and sundry theatrical
 rabble, who welcomed their maintenance provider
 with much eclat and volumes of reverential ac-
 claim. Bill for this week includes Harry Feld-
 man, comedian; Murphy and Washburn, Walter
 Ferrandoux, baritone, and Dorothy Earle, a win-
 some soubrette. Rosemary Shields, juvenile, did
 not appear. O. M. SAMUEL.

REVERE BEACH, MASS.

SCENIC TEMPLE (Geo. W. Morrison, mgr.;
 agent, William Morris).—Randelle, interesting;
 Ed. Foster and dog, remarkable canine; Eddie
 Clark and his Winning Widows, "encored re-
 peatedly; Harry Kilday, very good; John Bonallan,
 ill. songs, m. p.—REVERE THEATRE (John J.
 Hurley, mgr.; agent, direct).—Knapp and Knopp,
 musical; Hamilton and Buckley; "Faustina," toe
 dancer; Rose Sharon, ill. songs; m. p.—
 CRESCENT GARDENS (Armand de Ravignon,
 mgr.; agent, direct).—Julia Tracy, good; Mr. and
 Mrs. Jack Wheeler, in one of the best dramatic
 playlets ever offered here; Billy Chase, very good;
 Edmonds and Carr; James Carroll, musical; Mel-
 ville Eastman, ill. song, m. p.—THEATRE
 COMIQUE (Walter Morris, mgr.).—John J. Burns
 and Dollie Jordan, ill. songs, very good; m. p.—
 LUNA PARK (P. F. Fetter, mgr.; agent,
 direct).—In the Coliseum, La Roy, handcut; Anna
 Edwards, character comedienne; Carl Reinhold,
 sand artist; The Norins, Fielding and Madeline
 Berlo have signed for the season.—NOTES.—
 Luna Park is to be greatly enlarged next season.
 —Robert Barr, of the Gaiety, summering here, is
 to have full charge of the advertising matter
 for "The Boston Food Fair."
 GEORGE H. BENNETT.

ROCKAWAY BEACH, L. I.

MORRISON'S (P. Morrison, mgr.; agent, U.
 B. O.).—A very large audience Monday evening.
 Besale Valdare's Cyclists opened neatly. Dorothy
 Slaters, second time this season, helped along
 considerably by new dresses worn. The act fell
 away on account of half the house in the rear

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Everybody Wants a SELIG

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COME ON UP! Our aim, the top, the
 prosperity air is fine. Get in touch with
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Ask anybody the result after running a
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45-47-49 RANDOLPH ST.,

CHICAGO, U. S. A.

Watch for Selig's "Great Leopard Queen."

not hearing the talk. "School Boys and Girls,"
 also return engagement this season, did fairly;
 Bert Leslie's "Hogan in Society," earned con-
 siderable applause; Great Lester, ventriloquist, hit
 of bill; Princess Rajah, held over; Harry Lazarus
 sang ill. songs; "Tuscan Troubadors," billed, but
 did not appear.

AMERICAN MUSIC HALL (William Morris,
 mgr.; agent, direct).—A decided improvement in
 the attendance at this house is noticeable this
 week and a very good bill is given. Caillouette,
 juggling on the wire, pleased very well; ill.
 songs by Harry Lazarus; McDonald and Hunting-
 ton, closed to good applause; Ed. Blondell and
 Co., good; Stella Mayhew did very well; McMahon

THE CONEY ISLAND & BOULEVARD REALTY COMPANY

Through MR. JOHN C. LANGAN,

ROOM NINE, No. 180 MONTAGUE STREET, BROOKLYN,

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Mr. Langan announces further that all future payments should be made to the order of the
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RETURN HOME NEXT SUMMER FOR A FEW MONTHS' VACATION. THE RITTER BROS. ARE ALSO GOING SOME REGARDS TO ALL FRIENDS.

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1009 W. 63d St.,
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DOLLY STERLING**Two Sketches for next season, "KID HICKEY"
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88 Charing Cross Road, London, Eng.**BUSTER**

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old enough in
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Assisted by VIOLET MOORE and BERT WESTON

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4th SEASON with "STAR SHOW GIRLS"

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BEST ON THE BILL

We get letters like this every day:
"The last dresses you made me were more than satisfactory and most of the time were the best on the bill. Please send new illustrations and will send another order for a few more dresses. Harry and Kathryn Mitchell."
Looks as though our "BOOKLET OF STAGE FASHIONS FOR LADIES" was doing some good. Better send for one.

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NEW YORK AGENTS—Paul Tausig, 22-24 West 24th Street, and Samuel French & Sons, 24-26 West 22nd Street.
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Booking Vaudeville Acts Everywhere. Can always arrange plenty of work for good acts. Send your open time.
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ROLAND TRAVERS

ILLUSIONIST

Opening week, - American Roof Garden
Direction, WILLIAM MORRIS

and Chapelle, received reception and made their usual hit; Joe Welch created a riot and responded to three encores; "The Water Melon Maids and Minstrels" went well.
EDWARD F. MAYBAUM.

SAN ANTONIO, TEX.

STAR (Kennedy & Wyler, mgrs; agent, Jack Dickey).—Week 11: Reynolds and Lewis, good; Sivad and Ines, good.—LYRIC AIRDOM (H. P. Street, mgr; agent, S.C.).—Lawrence and Rankin, good; Dunbar Duo, good; Berling and Urban, good; Arthur Angel, good.—SUPERBA (Gelbig & Hurriburt, mgrs; agent, Williams, Kuehler & Co.).—Young and Phelps, good.

SAVANNAH, GA.

ORPHEUM (Jos. A. Wilenski, mgr; agent, Inter-State).—Joe Niemeyer, clever; Chester and Grace, juvenile; "Christmas at Higgin's" hit of show; Harry Austin, ill. songs.—CASINO (Fredrick J. Kaufman, mgr; agent, direct).—Albert L. Gullie, tenor, excellent; the Dohertys, great; Paul Bawens, blackface, immense.—AIRDOM (Frank & Hubert Bandy, mgrs; agent, S.C.).—Browning and Keller, very good; Joe. Fred, German comedian, went well; Parfiah and DeLac, travesty, hit; the Havelocks, jugglers, headlines. R. MAURICE ARTHUR.

SEATTLE, WASH.

ORPHEUM (Carl Reiter, mgr; agent, direct; rehearsal 10:30).—Week 12: Six American Dancers, Mathews and Ashley, Sam Chip and Mary Marble, Stepp, Mellinger and King, musical; Conroy and Le Maire, Olive Helen, Chas. Marville, contortionist.—STAR (F. H. Donnellan, mgr; agent, S.C.).—Charles Mack and Co., headliner, a neat, and pretty act; Alfred K. Hall, monolog, very funny; Ernesto Sisters, clever wire; Emmet and Crane, in good skit; J. Warren Keane, magician, good.—LOIS (J. Claxton, mgr; agent, W. S. Edw. J. Fisher; rehearsal 11).—Alleen May and Co., in "A Man of Family," laughing hit; Bell and De Bell, comedians, big laugh; the Davis Sharpshooters, best shooting act seen here; Chatter Sisters, very clever; Dorothy Lamb and Co., very good comedy sketch; Leo St. Elmo, musical, very nice routine, well executed.—PANTAGUES (Alex. Pantagos, mgr; agent, direct; rehearsal 11).—Klein, Ott Bros and Nicholson, musical, hit of bill; Sampson and Douglas, laughing hit; Lee Beggs and Co., very good sketch, away from ordinary; Chas. Saunders, very good; Three Oliveras, very clever; La Millas and Oreo, fair; Arthur Elwell, ill. song, good.—NOTES.—Alleen May and Co. are to remain permanently at the Lolo, putting on a different sketch weekly.—Sullivan-Considine's new Majestic is well under-

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This week—American Roof Garden. Week July 26—American Music Hall, Rockaway Beach, L. I.
Permanent address—45 Broad St., Elisabeth, N. J.

way; opening date set for Aug. 31; working night and day.

STRAOUBE, N. Y.

VALLEY (John C. Peebles, mgr; agent, U. B. O.).—Perry, good; "That Clever Trio," good; Lewers and Mitchell, well received; Banyan, fair; Healy and Odell, good; Lester Brothers and Creighton Sisters, hit. SAM FREEMAN.

TORONTO, ONT.

MAJESTIC (Chas. W. Denzinger, mgr.).—The Toreador Minstrels, were big drawing card; Boul. Spanish dancer, made a hit; pictures good.—SCARBORO BEACH (J. D. Conklin, mgr.).—Rose Wentworth, the arena queen, is a big established favorite here. New arrivals in the Hippodrome were Ardo and Eddy, Unita and Paul, and Kara. The big free act was Francisco, the diving devilish.—HANLON'S POINT (L. Solman, mgr.).—Speedy, high diver, held over; Five Sensational Boies also retained for this week; Mikado's Royal Japanese Troupe, good; Jack Johnson, colored champion, appeared at the Point the last three nights of the week.—NOTE.—Shea's will open Aug. 2. HARTLEY.

UTICA, N. Y.

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The COLONIAL New York
The ALHAMBRA Harlem
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Branch Agencies—Pittsburg, Pa., Ferguson Bldg.; Cincinnati, O., Lyric Theatre Bldg. New Branch Office to be established at Buffalo, N. Y.

Thaw, comedy sketch, excellent; Jim and Kittle Brady, s. and d., very good.—LITTLE CONEY ISLAND (Louis Hyman, prop. and mgr.).—Daisy Hunt, Lillie Ferriss, Daisy De Vine, Vina Rich, The Otis, Silver Burns.—SUMMIT PARK (L. Baker, mgr. and agent).—Clifton and Burns, s. and d., good; The Whitcombs, comedy sketch, excellent; Nelson and Perkins, s. and d., good; D'Angelo, opera singer, hit of the bill; Levitt and Falk, comedy jugglers, good. D. J. C.

YOUNGSTOWN, O.

IDORA (Geo. Rose, mgr; agent, U. B. O.).—Heim Children, clever juveniles; "Kreators," interesting musical imitations; The Burkes, laughable sketch; Brady and Mahoney and the Three Lucifers, attractive novelty act.—GRAND (Chas. Smith, mgr; agent, Gus Sun).—Turnaway business with four vaudeville acts, ill. songs and m. p.—The Ardore changed from stock drama to Vaudeville 10. Cox Family Quartet; Alaron Trio, singers; Mildred; ill. songs and m. p.—NOTE.—The Southern Park Co., of Youngstown, is incorporated for \$10,000 to "boost" the new resort on the line of the Youngstown & Southern electric railway.—Edward Stanley, formerly manager of Idora Park, Youngstown, is making a success of Idlewild, a new park on the Youngstown & Sharon line, near the last named place. O. A. LEDDY.

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MUSIC HALL"

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RENA ARNOLD
QUEEN OF VAUDEVILLE,
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dark and cloudy morning
turns out to be a beery
night.

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SAN FRANCISCO,
where he hopes to put
them to sleep.

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Can't see many changes, only we advise when you
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At Liberty Next Season
THE LAVELLES

Parisian Whirlwind Dancers

Introducing our whirlwind dances, "INDIA
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Can be split into 3 distinct specialties for
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THE LUCKY ACT.

Not on a losing bill all last season.

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THE SPINNING CYCLIST.

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Same Big Feature

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ALL NEW SCENERY. Also presenting "COMO," the figure that comes to life, and "SCOTTY," the figure that does lightning sketch work.
TWO GREAT NOVELTIES in this GREAT VENTRILOQUIAL ACT. WHITTLE impersonates ROOSEVELT from South Africa paying a visit to TAFT.
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ELECTRIC PARK, KANSAS CITY, MO., JULY 25th.

NOTICE TO MANAGERS—I AM THE ORIGINAL KING KOLLINS; beware of imitators.



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This subject proves that the noblest work of God is man. Here we find a poor unfortunate, who, having served a long term in prison, is released to find the world against him. But there is one man who befriends him and gets him employment. Fate, however, conspires, and he, through no fault of his own, is landed back in the terrible grind of prison life. The despotism of the guards, with renewed force, impels him to break for liberty, and in his flight he comes upon the one man who had been his friend. Fortune has frowned upon this man, who, with poverty and illness, faces starvation. The convict remembers, and forces the friend to accept the reward for his capture.

LENGTH, 973 FEET



A CONVICT'S SACRIFICE.

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A most beautiful subject of the Romanesque type, comprising a series of intensely dramatic and touching scenes. It tells of a Roman girl's rejection of a rich nobleman's suit in preference to the love of a poor sculptor, whom she marries. Ill-luck is their lot, and years later we find them reduced to want with a sick child added to their woe. The noble girl decides upon self-sacrifice, selling herself at the slave mart for that which may sustain her beloved ones. By strange fortune she is bought by the attendant of the nobleman, who is at first elated, but learning of her sublime motive, sends her back to her home unsmiling, where, upon returning, she finds the child has died. But then the pure, innocent spirit has simply gone before to dispel the darkness and bring the dawn.

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WALTER C. KELLY

Arrive New York August 13th

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EMMA FRANCIS

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Meeting with greater success on my return

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We sing a little tenor
We sing a little baritone
Also sing a little base

ROBERT
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When you come to the coast we will be glad to see you

Prof. C. E. ROBERTS

Will soon finish a very successful tour of the FANTAGH'S CIRCUIT. ED LANG did the business.

In Vaudeville with

40 Rats, Cats and Dogs 40

A real novelty. Only act of its kind
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Best wishes and regards to all friends.

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VARIETY

VOL. XV., NO. 8.

JULY 31, 1909.

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BOOK

**WE START TO BOOK SEASON 1909-10
FIRST THREE WEEKS IN AUGUST**

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ALL HOUSES ON CIRCUIT OPEN FIRST WEEK IN SEPTEMBER

Artists

A season's work, short jumps; no loss of time. If salary and act is satisfactory. Nothing too big—Nothing too small. State all first letter—if not known to this office, send program. Lowest possible terms for consecutive work.
ALL ACTS BOOKED AND ROUTED FOR ENTIRE SEASON.

WANTED

400 ACTS TO OPEN SEPTEMBER 6TH

ALWAYS ROOM FOR GOOD SINGLES

CAN USE SAME ENTIRE SEASON

WANTED

Girls who can sing and dance for big Girl Spectacles and Productions. Minstrel people of all kinds, Singers, Dancers, Quartettes, Musical Acts, who can double in first part. Will organize Minstrel Shows for Vaudeville and Route for forty weeks—Three Days and Full Week Stands.

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Big Features—Spectacular Novelties—Girl Acts—Comedies in demand at all times.

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If you are not satisfied give us a trial. One salary to all managers—Split weeks arranged—Reliable service—Good acts. An ideal system of reports protects you from acts that do not give satisfaction. Write immediately so that you will be assured of the first selected routings.

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VARIETY

VOL. XV., NO. 8.

JULY 31, 1909.

PRICE TEN CENTS.

\$500,000 THEATRE BUILDING WILL BE CHICAGO'S NEWEST

**Gayety Theatre Co. Takes Choice Spot for New House.
Opens in 1910. 250 Room Hotel, and Theatre
with 1,500 Capacity.**

Chicago, July 29.

On Tuesday the Gayety Theatre Co. signed a lease for the property known as the Morrison Estate at 121 to 129 Clark St., 40 feet east of Madison, the best location in Chicago for a burlesque theatre, which the company intends to erect on the site.

Possession cannot be had until February 1, 1910, when building operations will commence and the house should be ready to open by the start of the '10-'11 season.

The structure will be eight stories high and will cost \$500,000. The seating capacity of the new theatre will be 1,500. Surrounding it will be a hotel with 250 rooms. A rathskeller will be a feature.

It is to be called the Gayety, and will play only the shows of the Eastern Burlesque Wheel. The Columbia Amusement Co. of New York likely promoted the deal, as its officers, Sam A. Scribner and L. Lawrence Weber, have been here often in connection with the transaction, pending for some time.

New York and Chicago capitalists are interested. The ground lease runs for 99 years. Max Spiegel, of New York, representing people from that city, was here when the lease was executed.

The scheme of the expensive house is to match in the western metropolis the new Columbia now building in New York for the Eastern Wheel shows. It is the intention of the Eastern people to play the best shows at each new theatre for a run.

PARK SEASON POOR.

Chicago, July 29.

The summer park season is half over and the concessionaires at the various resorts are far from pleased with the results. It is said by all most emphatically that this summer is the most disastrous in years. Some attribute the dull-

ness to the changeable weather, while others maintain that the public is becoming tired of the same unalluring attractions which the park managers have provided.

Instead of patronizing the amusement parks and the concessions the former devotees of this field take lake trips or hike away to near-by summer resorts.

Riverview Exposition, probably the largest amusement park in the country (excepting Coney Island resorts) is included among the unsatisfactory, in view of the fact that there are more attractions there than nearly all the other places combined. Most of these parks, however, have a cheaper grade of entertainment, such as "Salome" side shows and "girl shows" of below the mediocre range. 10 to 25 cents is charged. Riverview is infested with many of these attractions, although there are several others worth seeing.

"White City" is not abundantly supplied with attractions. One or two new ones, such as "Messina," operated by a company headed by Aaron Jones, seem to give value. The coasters are always popular and the most profitable. Creator's Band is probably responsible for the large gate. "Sans Souci" Park, the most ideal of all amusement resorts within the city limits, depends on the coasters and a few minor attractions. There are two "girl shows," a vaudeville theatre, moving picture house and several uninteresting attractions.

It is difficult to define the attitude of the park managers this summer. There seems to be no improvement in summer amusements in Chicago, with the exception of Forest Park, which has added many novel features. They are at least new to Chicago. If the park promoters here do not amend conditions next summer they will find themselves unsupported by the pleasure seekers.

ONE-HALF NATIONAL SOLD.

San Francisco, July 29.

D. J. and Sid' Grauman sold their one-half interest in the National Theatre yesterday for \$30,000. Sullivan-Considine are the purchasers.

Fred Lincoln, the general manager of the S-C circuit, represented them in the transaction. Zack Abrams will retain his half interest and continue as house manager.

VAUDEVILLE CLAIMS LOTTIE.

Lottie Williams intends entering vaudeville the coming season. To this end Miss Williams, for years the best known actress on the melodramatic circuits, has notified the Charles E. Blaney office that all contracts for future engagements are declared at an end.

Jenie Jacobs will likely present the name of Miss Williams to the vaudeville managers.

ONE BIG PARK.

Jos. M. and Nicholas Schenck, who own Paradise Park at Fort George, New York, are contemplating adding the Schnltheiser Park adjoining their land to the property next season, carrying out the original plans had in mind by Frederic Thompson a couple of years ago when he secured an option on this site for a mammoth "Vanity Fair," which failed to materialize.

This is the report from an authentic source. While neither of the Schencks will confirm the tale, it is very likely to occur. The investment of the brothers will be a large one if they purchase the additional property, and to proceed with the original scheme of a large park up on Washington Heights will mean a vast outlay.

Jos. M. Schenck is president of the People's Vaudeville Co., a corporation controlling a number of theatres in and around New York, playing the "10 20" grade of vaudeville.

MILES PLACES THEATRE.

Chicago, July 29.

The Miles Theatres, St. Paul and Minneapolis, will hereafter be booked through the Chicago office of Sullivan-Considine. For a brief season the house in Minneapolis played the William Morris attractions. The grade of acts was a little too high for the clientele.

AMELIA BINGHAM MAKES GOOD.

(Special Cable to Variety.)

London, July 28.

Amelia Bingham, in her sketch idea as presented in New York, did very well upon opening at the Palace Monday

CHARLIE OSGOOD LEAVES K. & E.

Charles Osgood, known wherever there is a theatrical manager, and for fourteen years the routing man in the Klaw & Erlanger office, has resigned his position to take a long rest.

It is said Mr. Osgood has accepted an offer of \$20,000 yearly tendered him by the Shuberts upon news of his resignation reaching the K. & E. opposition. He will take up the new position very shortly, it is reported.

Ed Thurnauer has been appointed to the vacancy.

Mr. Osgood was very popular among the people he associated with in business.

TAKES OVER LYRIC, NEWARK.

William Morris, Inc., has taken over the Lyric, Newark, and will operate that house direct from its executive offices in New York next season. Toward the close of the spring, the Morris people secured the lease for the premises.

The Lyric was opened last fall by William H. Currie, securing bookings from the Morris office, and was counted as one of the independent chain of houses. William H. Currie promoted and managed the theatre.

The limited seating capacity, the house having been provided with no gallery, was found to be a serious detriment. This is being remedied at present. When reopening in the fall, the Lyric's capacity will be 1,900.

The theatre will be renamed, "American Music Hall."

NEW NAME FOR "OPERATOR."

London, July 21.

When the Hippodrome opens on August Bank Holiday (2nd) Fannie Ward will appear in "The Flag Station," a lengthened out version of "The Operator" as played in the States.

THE INDEPENDENT CIRCUIT ADDS A FEW MORE HOUSES

Pacific Coast Connection May Give Morris Chain Six or Eight Theatres. Takes Lease of Burt's Theatre, Toledo.

San Francisco, July 29.

\$500,000 is the cash contribution to the new concern known as William Morris Company, Western, made by J. Charles Green, a San Francisco advertising man, and the real party in interest behind the venture. The papers for the corporation are now here in Frisco and may be filed before the end of the week. It is capitalized at \$1,000,000.

Mr. Green does not appear among the incorporators, who are the officers and are all local men. William Morris is the president; Walter Hoff Seely, secretary and general manager, and D. S. Lisperger, treasurer.

The sole theatre now owned by the corporation is the Valencia, in this city, a house seating 1,700 located a bit off the regular line of traffic in a nice residential section of the town. The Valencia has been playing stock, but the company was closed by a wire from New York last Friday, where Messrs. Green and Seely were. It will reopen with Morris vaudeville Oct. 4.

Options have been obtained by the new company on either theatres or sites at Portland, Tacoma, Seattle, Los Angeles, Denver, and Salt Lake City.

The William Morris Company, Western, under its contract with William Morris, Inc., has the exclusive right to the exhibition of the Morris vaudeville west of the Missouri River.

The story caused a large stir locally when given out here. Green is well known. He is a partner of the Varney-Green Advertising Co., the biggest concern of its kind in the west. It is said by people who know Green that although the earthquake cost him half a million, he has made a million and a quarter since then.

Mr. Green is president of the company which operates the Princess Theatre here.

W. H. Seely is interested with Green in several ventures, and is very popular in Frisco. It is said that Seely declined the Mayoralty nomination for the coming election. He was formerly a newspaper man.

The Valencia will be called the American Music Hall, and all houses secured by the new company will be similarly known.

Omaha, July 29.

General Manager Seely, of the new corporation allied with William Morris to organize a western circuit of vaudeville theatres, is expected here tomorrow to confer with local people on a theatre proposition.

Toledo, July 29.

The lease of Burt's Theatre in this city, a Stair & Havlin house seating 1,700 people, has passed to William Morris, Inc. E. F. Rogers, general manager of the Morris Circuit, was here on Monday looking over the property, and ordered repairs made.

Burt's will be renamed American Music Hall.

On Monday the announcement was made through the Morris office of the agreement with the newly made "William Morris Company, Western." J. Charles Green and Walter Hoff Seely, the prime movers in the enterprise, reached New York four weeks ago, and the plans matured during their stay in the city. Mr. and Mrs. Green left for San Francisco Monday night, Mr. Seely following on Tuesday, with several stops to make on his way homeward.

To a VARIETY representative before leaving, Mr. Green said: "To me the one who delivers the goods in vaudeville is going to get the money. I believe from what I have seen while here that Morris has the goods. There's nothing that will be played at the American Music Hall, New York, which won't show on our Circuit in the west."

"It looks like a good investment to me. I am interested in the show business, having graduated from it to the advertising end which is closely linked in a way. I have made up my mind vaudeville in the west is a good proposition, so I simply got on the band wagon."

Mr. Green is of short stature, quick of speech and action, and leaves the impression he is apt to go through with anything he undertakes.

Speaking of the proposed circuit, Mr. Seely, the general manager, said: "We shall open the Valencia as the American Music Hall. We hold enough options to guarantee six to eight weeks for us by Nov. 1, and shall go ahead immediately with our operations."

"We would open the Valencia in September, but Mr. Morris has asked us to hold off until the rush of the opening of the season will allow him to be present in San Francisco at the first performance."

Some talk on the street connected the Sullivan-Cosidine circuit with the deal, but there is no connection whatsoever.

TAKES CONTRACT RIGHT AWAY.

On Tuesday last the Board of Directors of the White Rats removed the official sanction previously held by the Greenwood Circuit for the use of the White Rats form of contract.

The specific complaint acted upon was that of an act which had been given a contract in New York for eight weeks over the Greenwood time in the South, the circuit having its headquarters at Atlanta. The contract issued was the Rats form.

One week of the engagement was played, when the act was called into the booking agency, according to the report, and told unless another contract was signed for the remaining seven weeks, cancellation would follow.

WEARING ANKLE LENGTH TIGHTS.

Gertrude Hoffmann is wearing ankle length tights at each performance now at Hammerstein's. The change in costume for her "Salome" and "Spring Song" dances occurred after the Police Commissioner ordered Miss Hoffmann under arrest late last week.

In the police court hearing on Tuesday, the case was set down for examination Oct. 4, with instructions from the bench for the police matron to examine Miss Hoffmann's costume just before she appears twice daily.

The dancer claimed in court that she had always worn tights, to the knees.

Around Broadway the "regulars" could not decide whether the "arrest" was "cooked up" by the Hammerstein management for publicity purposes, or whether it had been caused by the influence of the opposition theatre, American.

Both denied any connection with the affair, the Morris management saying they would not provide publicity for their opponent, and Mr. Hammerstein claiming the notoriety for his theatre had been thrust upon him. It has served, however, to pack the house since then.

Both Miss Hoffmann and her husband, Max, were greatly displeased over the proceedings, the dancer stating the annoyance having decreased her weight ten pounds through worry.

The stand taken by the Commissioner on "Salome" costumes may oblige Maud Allan, the London exponent of the "Salome" thing to "cover up" or quit when she appears at the Metropolitan Opera house as scheduled in her series of "art dances" under the direction of R. E. Johnston.

MORE MONKEYS.

"Consuline" is the newest of the educated monkeys which are becoming epidemic in vaudeville. "Consuline" is playing at the Electric Theatre, White Plains, this week, having been "discovered" by Joe Leo and booked into that house by the same agent.



ARTHUR ROY.

of
BEDINI AND ARTHUR.

Who made "SALOME" and "THE DANCE OF THE SEVEN VEILS" famous. At present appearing on HAMMERSTEIN'S ROOF, New York.

THE ST. LOUIS LINE-UP.

St. Louis, July 29.

Three important changes herald the coming season—a change of attractions at two houses and an important theatre deal. All result from Louis Cella buying the half interest in the St. Louis Theatre Co. owned by George Middleton.

Stair & Havlin combinations formerly playing at the Grand Opera House will go into the American Theatre, succeeding high class vaudeville, which has been the bill since the house was commissioned a year and a half ago. The Grand will have 10-15-25 cent vaudeville, which will hardly compete with the Columbia.

A syndicate composed of Frank Tate, general manager-secretary-treasurer of the St. Louis Theatre Company; Louis Cella, owner of the American Theatre and vice-president of the St. Louis Theatre Co., and Tony Stuever, a brewer, will lease the site of the Grand and adjoining property as soon as the estate to which it belongs is settled. Te lease calls for \$18,000 a year rental, and \$200,000 improvements in five years. This move is taken to indicate that the "pop" priced vaudeville at the Grand is only temporary. Others interested are said to be eastern capitalists.

Just when the improvements will be made and a new Grand Opera House built is not announced. Tate says there will be no change this season; in fact, he hopes even the management of the five theatres involved will remain the same. When Jacob Oppenheimer saw the announcement in last week's VARIETY that the house he and his brother helped build and have always managed would play combinations, he said:

"If this is true we will quit. No dollar attractions for us. Our contract calls for high class vaudeville. Unless that is played or Klaw & Erlanger or Shubert shows, we will sever our connection with the American."

He admitted neither he nor his brother has an interest in the house more than a salary with a percentage of receipts. He declared that it would not be long before there would be another Oppenheimer house here. His brother previously had denied that anything but vaudeville would play the American this year.

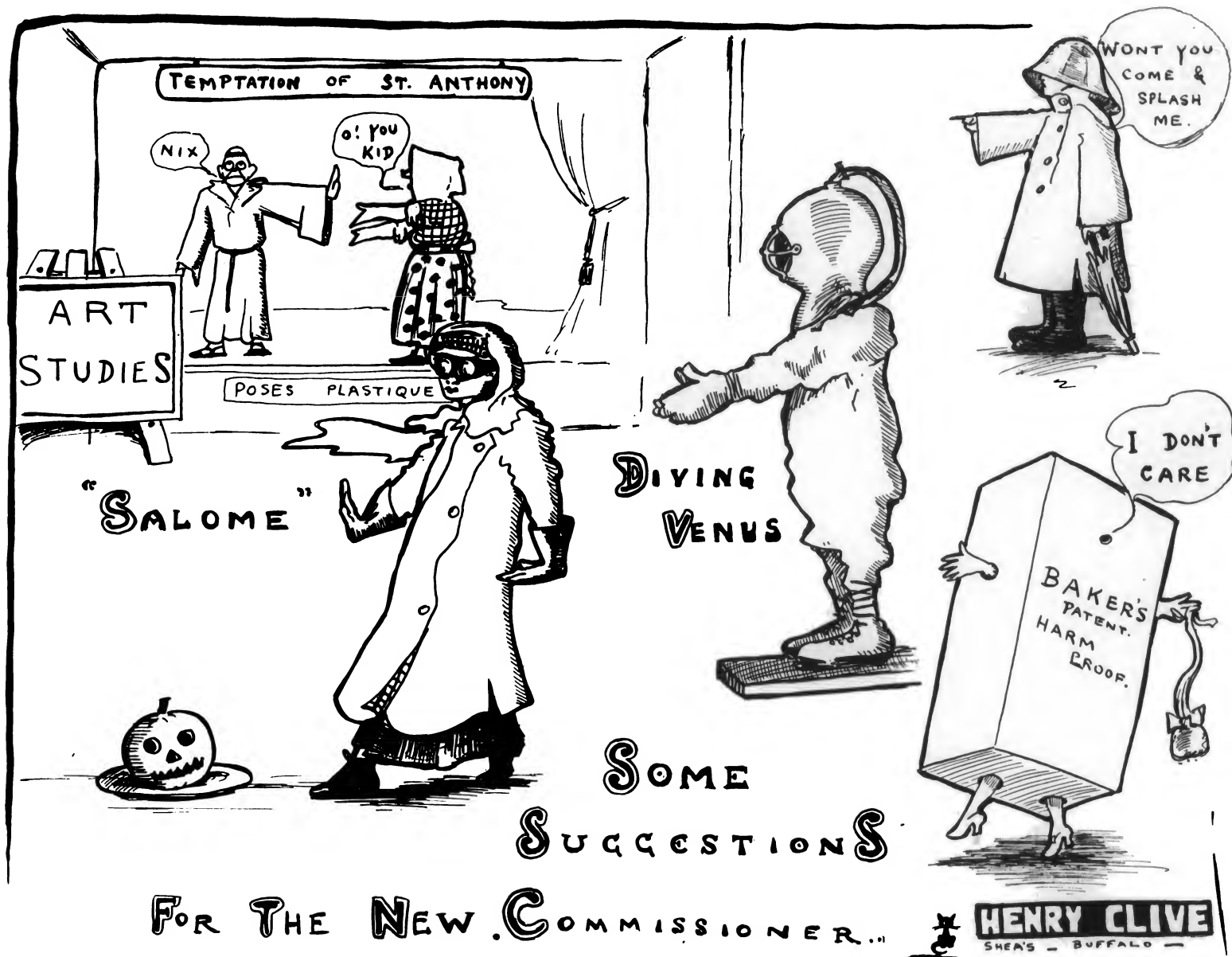
The change, however, was verified by Tate, who at the same time gave out other details of his line-up.

The Columbia will open with high-class vaudeville Monday, Aug. 9, Frank Tate, manager; Imperial, combination, David E. Russell, manager; Havlin's, Aug. 8, "The Cowboy and the Thief," William Garren, manager; Grand Opera House, "pop" priced vaudeville, John Fleming, manager, date open.

Tate said a successor to the Oppenheim-Oppenheims as managers of the American had not been considered for the reason that he (Tate) did not think they would leave.

This is believed to count out all chances of either William Morris or the Shuberts securing the American. The Shuberts had been flirting with Cella, but his price was too high, it is said.

The Oppenheimers are playing Morris vaudeville at the Heights, but if they have a dark horse, no bets are being placed as yet.



MEETING OFTEN, BUT NO CONTRACTS

The complaints of acts told they are "booked," but who have received no contracts from the United Booking Offices grew strong in volume this week.

The offices of the agents are besieged daily by artists asking for contracts long overdue. The information returned is "you are being routed."

As far as can be found out, about all the United has done is "routing." The agents say they are accused of "stalling," and when in desperation they are driven to telephone the United several times each day, the stereotyped answer is returned.

Several routes have been sent out of the United for confirmation, and the confirmation has been returned, but no contracts have arrived. The delay, something extraordinary for this late in the season, is causing many rumors to float about, the reports arising out of guesses made as to why the contracts are not issued.

\$75,000 HOUSE PROPOSED.

Cincinnati, July 29.

A new vaudeville theatre costing \$75,000 is proposed for East Liverpool, O. It will be built by L. J. Herron.

POOR MAUDIE WORKING.

Boston, July 29.

Alas, 'tis sad. Here comes the news that Maudie Odell has divorced herself from art and the uplift of the stage and gone and opened up a physical culture studio in this city. So departs an ardent worker for the art thespian.

Maudie came over here with her "figger" and the title of "\$10,000 Beauty," besides a burning ambition to elevate the stage through the medium of what she thought was a character sketch, but which turned out to be a "posing" act. In evidence of this New York at one time intimated to her managers that Maudie had better go in more for character work, the more clothes the "character" required the better.

SHIFT AT BAYONNE.

Thomas Robson, a theatrical promoter of long experience, has taken over Freeman Bernstein's theatre in connection with the restaurant, cafe and saloon at Bayonne, N. J. Bernstein relinquished his control of the house two weeks ago, but still operates the rest of the establishment.

FOREIGN ACTS COMING.

The following foreign acts with the month they will appear on the Morris Circuit have been engaged by William Morris for the forthcoming season: The Lombars, Dec. 25; Herbert Lloyd and Co., Oct. 18; Barry Lupino, Oct. 4; Geo. Lashwood, Dec. 1; Ferry Corwey, Jan.; Nelson Jackson (comique pianologist), Oct. 18; Fred Karno Company (with new pieces among old), Sept. 3; Kara, Jan. 16; Cissy Loftus, Sept.; Paul's "Six Juggling Girls," Jan. 17; R. A. Roberts, Oct.; Severin, Nov.; Tambo and Tambo, Jan. 10; Nellie Wallace, Nov. 15; J. W. Winton, Oct. 18; Bransby Williams, Jan.; Harry Lauder, Oct. 11; Paul Conchas, Nov. 22; "Devine Merma," Sept. 6; Griff, Jan.; Clark and Hamilton, Sept. 20; 7 Perez, Aug. 9; Arthur Prince, Sept.; Ida Rene, Sept.; Velanche's Dogs, Oct. 25.

"10-20" ISLAND HOUSE.

"The Garden" at Coney Island, a lately opened "10-20" theatre there on Surf Avenue, is playing the smaller grade acts, supplied by the Joe Wood agency.

NO AGENCY BLACKLISTS.

An impression among agents that the artists' society, White Rats, maintained a "blacklist" carrying the names of all agencies in disrepute for any cause was dispelled this week upon an agent requesting by mail of the society the information as to whether his name was so listed.

The inquiring agent was advised that he was not on any list maintained by the Rats, and that the order had no "blacklist."

Agents known not to walk in the straight path or fail to conduct their business on proper lines are proclaimed to the members by a warning which advises that before any dealings are had with the agent mentioned, further information shall be asked at headquarters.

YOUNG KOHL DENIES MARRIAGE.

Chicago, July 29.

Jack Kohl, son of the vaudeville manager, C. E. Kohl, denied this week that he had married Vinie Daly, as reported about a month ago.

Kohl says he was in the country when the rumor, first printed by a Chicago paper, started.

OLD CHICAGO ASSOCIATION MAY BECOME CASEY'S BRANCH

Arrangements Made by Martin Beck to Thoroughly Reorganize Western Vaudeville Association.

Chicago, July 20.

The finishing details to the Martin Beck-C. E. Kohl-J. J. Murdock transfer of the Western Vaudeville Association, the large booking office in this city, occurred last Monday, when Messrs. Beck and Kohl took over all of Murdock's interest.

Pat Casey came to Chicago with Mr. Beck, both reaching here by automobile late last week. Beck returned to New York on Monday. Casey leaves to-day.

It is said that after the thorough reorganization of the agency contemplated by Beck has been completed, Casey will be given an opportunity to buy the office and use it as the western branch to the Pat Casey Agency in New York. No confirmation of this can be secured.

There will be a sweeping change in the office force of the W. V. A. under the new regime. It is said that all but two of the present booking agents there are to go.

The revolution in the Association's affairs has been long anticipated, and will be for the betterment of bookings and agents. The agency has been allowed to run to seed, needing a weeding out.

To a VARIETY representative on Wednesday Mr. Beck said he was not yet ready to make a statement regarding the W. V. A. in Chicago, and repeated his previous statement that he would only take over the agency to reorganize, when it would be disposed of.

FLOODING WITH SMALL TIME.

Chicago, July 20.

Jones, Linick & Schaffer, the promoters and operators of all sorts of amusements, who were giving the finest and best popular priced vaudeville in the outlying districts of Chicago, began their operations in the moving picture business several years ago. They are building several other vaudeville houses in different parts of the city, each varying in cost from \$50,000 to \$100,000.

There will be at least a dozen new places around Chicago where good vaudeville may be seen. It looks as though Chicago has inspired capitalists to believe in the future of vaudeville. Altogether there will be about twenty-five local theatres with that class of entertainment the coming season.

James L. Lederer, who proclaims himself the pioneer of the "popular priced" vaudeville game in Chicago and vicinity, is in New York this week on a vacation. He declares that he personally knows of seven theatres now in course of construction in the Chicago suburbs designed to play this class of shows, and ventures that there are a large number in addition that have escaped his knowledge.

Lederer himself operates the Royal, a moving picture and "pop" vaudeville house at Lincoln, Belmont and Ashland Avenue, Chicago. He holds a three-year lease upon the property with two years more to run.

He is in negotiation with the owners for a renewed lease for twenty years. Should he secure this he will remodel the building at a cost of \$50,000, he states. He will be in New York two weeks longer.

GOING IN FOR AIR SHIPS.

Atlantic City, July 20.

An airship claimed by Oscar Loraine to be superior to those in use by the Wright Brothers, is in the city with Mr. Loraine, who is reappearing on this side after a long visit to London.

Loraine's model has silken wings. He delights in flying it across the stage of the Young's Pier Theatre between shows. Its motive power is twisted rubber bands.

"CASH GIRL" UNDER HAMMER.

The properties and equipment of "The Cash Girl," which brought grief and financial loss to John Reiser, the Capitalized Barber, were sold at the Globe Theatre, Boston, late last week under the hammer.

The property was bid in by a Mr. Harris, of Boston, who is understood already to be in negotiation with May Ward, the original star, to resume her place in the company for next season.

The sale is said to have brought \$2,750. May Ward had a claim against the enterprise amounting to \$1,575.

PANTAGES' INTERVIEW.

Portland, Ore., July 20.

In a Portland paper lately appeared an interview with Alexander Pantages, of the Pantages' Circuit, in which he said the Pantages' houses would play acts from the William Morris Circuit next season.

With the announcement this week of the new company formed to operate Morris Circuit houses in the west, it is now presumed that Mr. Pantages meant he would play the Morris acts as has been done during the passed season, taking those found suitable for the circuit, booking them through his New York representative.

STALEY MAKES A "STRIKE."

Richard F. Staley, general manager of the Humming Bird Mining Co.'s properties in Colorado, reached New York this week with gold ore recently found in the company's "Big Chief" mine.

Mr. Staley says the "strike" will run from \$300 to \$200,000 a ton. The samples are on exhibition at Room 232, Knickerbocker Theatre Building Annex, New York.

CONSIDINE COMING EAST.

It was reported about New York this week that John W. Considine had left Seattle and was on his way to New York. While the supposition was that he wanted to confer with the eastern vaudeville managers over the Morris-Green coalition, nobody seemed to be certain that this was to be his mission. Considine may stop off for a few days in Chicago, and is expected in New York late next week.

I. B. A. OPENS.

The Independent Booking Agency, the booking office placing acts for the small time vaudeville circuits controlled by Feiber, Shea & Coutant, Edward Mozart, J. J. Quigley and M. R. Sheedy, commenced operations this week at its offices in the Knickerbocker Theatre Building, New York City.

Over 60 houses are on the books of the agency, with several applications pending from the time it handles. The present list gives the I. B. A. 40 consecutive weeks, a few of the houses playing what are known as "split weeks" (two shows weekly).

In the booking office Charles Fitzpatrick will represent the Bijou Circuit (Feiber, Shea & Coutant). Claude W. Bostock, formerly in the Orpheum Circuit's offices, will act for the Mozart Circuit. Neither M. R. Sheedy or J. J. Quigley has yet selected his office man.

Geo. F. Bryne, who was expected to represent the Sheedy circuit in the I. B. A., will become an agent for himself, it is said.

According to the general understanding as it is heard, no circuit representative in the I. B. A. can be a duly authorized agent or act as one, merely being clothed with the powers of representation.

THREATEN TO BAR INSPECTORS.

The rivalry between the managers and booking agents of the small time circuits in the east is centered in New York City, to such a degree that last Saturday a manager of one of the local theatres now playing this class of entertainment threatened to bar from all the theatres on his circuit, any "opposition" manager or agent calling to inspect the acts on the bill.

The reason for this according to the threatening manager was that acts appearing in his theatres were secured by the other side, whereas he considered that permitting the act to play for him gave his circuit a first option on the future services.

The "opposition" managers and agents laughed at the threat, and also inquired of the manager where he obtained the acts from to give him the right to say that "acts are being stolen from me."

46 AGENTS PROMISE TO ORGANIZE.

The Booking Agents Board of Trade held its last session Tuesday evening of last week. At that time it was announced that the organization already held 21 members, although the governing board had received the assurances of 25 more agents that they would ally themselves with the movement by next fall. On the strength of these promises the Board of Trade had declared that it will represent 46 members when the vaudeville season is in full swing.

At the same meeting the agents arranged an outing and shore dinner to take place next Tuesday evening at Rockaway Beach.

WON'T STOP POLICE.

Poughkeepsie, N. Y., July 20.

An application made before Judge Morschauer by the Loew Amusement Company to restrain the police from interfering with their New Rochelle Theatre (Loew's) on Sundays was denied. The temporary injunction previously granted was dissolved by the decision.

DOCKSTADER FLOPS OVER.

With the removal of the Lew Dockstader office from the New York Theatre Building to the Shubert Building early this week, and with the withdrawal of the route laid out for the Dockstader Minstrels from the Klaw & Erlanger books, it became known that the minstrel had "flopped" to "the other side."

Later an announcement was made that Dockstader had again placed himself under the management of James H. Decker. Decker is the routing department of the Shubert concern, and formerly managed the blackface star for several seasons.

Before the flop to the Shuberts occurred, it is said Dockstader was offered \$2,000 weekly for thirty weeks to play in vaudeville next season. His famous end man, Neill O'Brien, also received vaudeville proffers, and Al Jolson is another member of the cork organization who could have played twice daily had the minstrel troupe disbanded.

Another and prior version of the affair was that Cohan & Harris had submitted to Dockstader a proposition to join their minstrel company, and be featured with Geo. Evans in it.

About the same route had been laid out for Dockstader by K. & E. as he traveled last season. Then he was opposed by Cohan & Harris on the same side of the fence. This condition would have been repeated this season, Klaw & Erlanger booking the Cohan & Harris show.

The third minstrel combination to be seen the coming season is the new Eddie Leonard Minstrels, to play on the Stair & Havlin and other time.

ALLIGATOR RUNS AWAY.

Atlantic City, July 20.

An alligator lately purchased by Bert Swan for his collection of 'gators at Young's Million Dollar Pier, escaped from its tank Tuesday morning, diving into the sea. Swimming up the beach about a mile and a half, it came out at Heinze's Pier, where it caused great excitement among the early bathers. Policemen discovered the alligator and emptied their revolvers into it, but the bullets never made the 'gator budge. The cops managed to partially rope it, but Swan had to be sent for to relieve the anxious guardians.

Had the scene occurred four hours later in the day, a panic would have followed along the beach.

THE KEATONS HOME.

Joe Keaton and his family (Three Keatons) returned from England this week. The act appeared at the Palace, London, opening there July 12, and remaining one week.

Several engagements were offered Mr. Keaton in the provinces of Great Britain, but he says the London engagement disgusted him.

Mr. Keaton complains of the program assignment at the Palace, which placed him to follow a comedy acrobatic act. Mr. Keaton's number comes under the heading of comedy acrobatic.

BUYS CEMETERY PLOT.

The White Rats has purchased a plot at Mt. Olivet Cemetery for the interment of deceased members. A monument will be erected within the enclosure.

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A year ago or so there was a cry raised that the theatrical business would be one immense combination, consolidated by its leaders, and its leaders did not hesitate to vaguely confirm this statement, as though "the trust" was assured.

Everything theatrical was to get in under cover, the cover to be something like a \$100,000,000 corporation. At the time it was jestingly said that as one hundred millions on paper cost no more than one million or so, the amount didn't matter.

The corporation to control the show business lies dormant. Since then and at the present time, the situation confronting the professional people leaves no line of pursuit in the theatrical world free from "opposition" or strife. Perhaps never before have the organized ranks of the profession been so uniformly lined up, one against the other.

Nothing has been overlooked. From the five-cent store performance to the two-dollar Broadway show, you can find "opposition" in the theatre and under the tents. The outlook next season is fine—for the player.

In the legitimate Klaw & Erlanger are solidly arrayed against the Shuberts. The

knife is out, and it is a curved one. The Shuberts are reported to have large financial influence behind them in the fight, while there is no question of the Klaw & Erlanger resources, so the "scrap" in the "legit" promises to be warm, and perhaps long continued.

In vaudeville there are several fights on. Everybody is scrapping, even those linked together for the common cause against the enemy. The principal battle is to be between The United Booking Offices' managers and Martin Beck's list in the West vs. William Morris, with Beck likely to have the majority theatres of the opposition to watch.

The smaller vaudeville circuits are also in hostile camps, with a warm fight on ahead among them. The smaller the circuit the more bitter the feeling against its competitor from accounts. There won't be any surprise during the coming season if a few of the smaller managers take to the open lots to settle their differences.

The picture field is split up as well, but there does not seem to be an aggressive warfare going on in this division, although the competition is strong enough to keep the larger faction continually on the look-out.

Burlesque has grown accustomed to warring. The same plan of attempting to hurt each other goes along merrily.

The circuses have their troubles, two large ones playing against the Ringling Brothers, which control the biggest tent shows. A couple of "Wild West" exhibitions manage to keep away from each other's territory, but there are any number of smaller circuses crossing one another's paths.

But don't you care. Let 'em all fight.

The Dominion, Winnipeg, reopens Aug. 16.

The Brighton Beach Music Hall closes Labor Day.

Eddie Lane has left Pat Rooney for Gus Edwards.

The McNaughtons play the Fifth Avenue August 9.

Gus Hill announces he will send out "Arizona" in Sept.

Arthur Lipson goes with "The American Idea" next season.

Eltinge will remain on the American Roof for two more weeks.

Jim Jeffries leaves for England Aug. 5 on the George Washington.

Lew Welch opens in "Levinsky's Old Shoes" at Trenton, August 23.

The Nelson Comiques will not go out with the Eddie Leonard Minstrels.

The Sheedy Circuit will reopen its houses between August 23 and Sept. 6.

William Morris will leave for a southern and western trip within a few days.

Ollie Sherwood (Billy Morris and Sherwood Sisters) married John S. Bates July 14.

The Avon Comedy Four sail from England August 23, opening over here September 6.

Chas. Berkell's Elite at Davenport, Ia., will reopen Aug. 16 with Sullivan-Considine bookings.

Jos. Smith has engaged Ethel Donaldson for his dancing act, Louise Alexander having retired.

Annette Kellermann will play the New Brighton Theatres for two weeks commencing Aug. 9.

Frank Bostock, the animal man and owner of "Consul," will arrive in New York during August.

Jim Jeffries posted \$5,000 with the Evening World last Tuesday as a forfeit to meet Jack Johnson.

Ray Myers, of the Orpheum offices, and Madge Hunt, of South Bend, Ind., were married early in July.

The Zello Troupe, comedy acrobats, have placed themselves under the booking direction of Jack Levy.

The 4 Idanians, a foreign act, open at Detroit Monday, and return to New York to play the Hippodrome.

Maurice Goodman, attorney for the United, left yesterday for two weeks in camp at Lake Placid, N. Y.

Roger Dolan returns to vaudeville September 1, opening at Young's Pier, Atlantic City, with a new monolog.

The new Orpheum at Brockton, Mass., opens Aug. 16. The Howard, Boston, commences its season the same day.

Joe La Fleur, the equilibrist with his Mexican dogs, has been booked over the Inter State time commencing Sept 6.

Lillian Lorraine expects to take a short vacation from "The Follies of 1909." During her absence Marion Garson or Julia Sanderson may appear.

"Bert" Williams, a burlesque principal, and William Anderson, orchestra leader of the Avenue Theatre, Detroit, were married in Toledo recently.

Advised to rest after continuously playing since last September, Lulu Beeson has canceled bookings to August 15, when she will resume her tour at St. Paul.

Ada Overton Walker and her "girl act" (colored) have been placed for Ronnacher's, Vienna, for the month of September through the Marinelli agency.

A route for Richard Carle was laid out during the week through the Klaw & Erlanger office. It has been rumored that Carle was in negotiation with the Shuberts.

Muller, Chunn and Muller have dissolved. Alvah Chunn of the former trio will continue in vaudeville with Lillie Craig, presenting a singing and juggling specialty.

Genie Pollard, who has been principal with the stock company at the Gayety, Philadelphia, this summer, leaves there shortly to begin rehearsals for her third season with J. Herbert Mack's "Columbia Girls."

Sam Sonnenberg and Annabel Nielson, a member of the La Salle Theatre Company, Chicago, were married at Tuscola, Ill., July 18. Mr. Sonnenberg is credited with being a Chicago millionaire and a clubman.

Rayfayette's Dogs were held over at the American Roof this week. Velanche's "Football Dogs," billed to appear there this week, could not secure a cancellation of English engagements, and will open on the Morris time in the fall.

The United is negotiating with Laddie Cliff, the English boy, for next season. The Morris Circuit has engaged Barry Lupino, another young fellow from England who has an eccentric dance concealed about him. Laddie is asking \$500 weekly.

A divorce was granted in the Supreme Court of Kings County last week to Louise Courtney of "The Gay Maskers." Her former husband, Al Payn, is a non-professional. The action was not defended. M. Strassman appeared for Miss Courtney.

Billy Gaston (Gaston and Green) has formed a new partnership with George Stone. They have entered into a three-year contract with Lew Fields, and will be with that comedian next season in a new production. Ethel Green may also be a member of the same company.

Willard's "Temple of Music," playing now as a concession at "Dreamland," Coney Island, opens Sept. 29 at the Exposition, Omaha, for a ten-day stay. The vaudeville turn goes west with an unusual contract. Although it plays under the usual terms of concessionaires, its profit is guaranteed by the Exposition Co.

A brand new "Salome" impends. This time it will be a tabloid drama involving seven people, and the dance occupying only three of its twenty minutes running time. Just now it is tied up as a concession at Wonderland Park, Boston, but the owner has offered it to the vaudeville managers when his contract with the park people expires the middle of September.

A story was given out early in the week that Mike Doulin would manage the Philadelphia Baseball Club for the remainder of the season. Manager Murray of the club denied the truth of it, giving reasons, and saying that Felix Iman, who was responsible for the announcement, had no good authority for making it. There the matter stands, and up to Thursday Doulin had not donned a Philly uniform. His wife, Mable Hite, has production offers, but prefers vaudeville next season in an act with her husband.

"CHAPERONED" CHORUSES.

Chicago, July 29.

Never in the history of Chicago has there been such a scarcity of chorus girls than this summer. There are about twenty-five shows organizing here where choristers are required and the managers have difficulty in even locating them.

The dearth is a usual occurrence at this time of the year, but this summer it is almost impossible to secure them under most encouraging inducements. A number of shows are withholding rehearsals pending the outcome of the famine. One manager sent for several girls playing in some of the parks in St. Louis. On their arrival he found he was unable to use them. He paid fares both ways.

The dancing schools, department stores and dramatic agencies promise to relieve the situation.

Salaries have been raised, and the coryphees who come to the front will receive much recompense for next season.

A number of musical comedy shows have taken their complete companies to other cities so as not to lose sight of the chorus, who are guarded by a chaperone the same as a bailiff guards an impaneled jury.

SCRIBNER DOES A FLOP.

Sam A. Scribner, general manager of the Columbia Amusement Co., who started ten days ago on a two weeks' vacation in his newly acquired automobile, will probably be back Monday in his office. The officers of the eastern burlesque combination received a message from Brookville, Pa., several days ago which indicate that Scribner is tired of the automobile thing. It read:

"Machine broke down here and was closed for the season. Am writing to the manufacturers for missing parts. If the Lord is good I shall be back in New York early next week. To h—l with automobiles."

Scribner started on his tour with the ambitious design of visiting a whole line of cities between here and Buffalo, ending up with a loud "honk-honk" and a flourish in his native burg of Brookville.

From all accounts he has successfully negotiated most of the trip, but slipped for Brookville.

PHILLY "CLEANED UP."

Philadelphia is going to be "clean" as far as burlesque is concerned, according to Eddie Shayne, manager of the Gayety (Eastern Burlesque Wheel) over there.

Mr. Shayne was in New York early in the week. "The 'cooch' has had its inning in our burg," said he. "At one time the competition grew warm as to who would secure the greatest 'wiggler,' but cleanliness finally won out.

"The new era opened when I started the agitation which finally resulted in the ban on 'coochers' for all time in Philly."

Mr. Shayne said next season looms up brightly for the show business as viewed by him. The Gayety is now on its ninth week of stock burlesque, with but two losing periods since the summer season started.

Dazie and Nat Wills will be the features in a two-day show at Convention Hall Saratoga, N. Y., on Aug. 13-14.

THEATRE A CAMPAIGN ISSUE.

Louisville, July 29.

The new Gayety Theatre, which is a building so far outside the legal right possessed by the owners of giving a show within the walls may be the leading local campaign issue this fall.

John Whalen, of the Buckingham, the Western Burlesque Wheel theatre in Louisville, and R. K. Hynicka, of the Eastern Wheel, the promoter of the Gayety, have gone so far in the matter in and out of courts, and also with political influence that the subject must be made the political pivot of both parties next fall. Whalen is on the Democratic side; Hynicka has the Republicans behind him.

Next Monday the Lower House will vote upon the latest amendment to the ordinances through which, if passed favorably to the Gayety people, it is hoped to open the house with Eastern Wheel shows on August 23. If unfavorable, the Hynicka crowd will probably petition the United States Supreme Court to restrain the municipality from further interference. The high court may be appealed to as a protective measure regardless of the vote of the city council.

Last Monday Police Court Judge McGee held some workmen engaged in the building of the Gayety, pending the determination of the case now before the Court of Appeals. Judge McGee raked the Mayor, general council and the builders of the theatre, and indicated that if it should finally be decided that the Gayety can not open as a playhouse he would fine the workmen.

FLORENCE MILLS.

Florence Mills, petite and pretty, is the personification of daintiness and refinement. She possesses not only beauty of face, but of figure as well and a large measure of that intangible, but effectively magnetic quality, *chic*.

This little lady, who last season was one of the hits of "The Blue Ribbon Girls" of the Eastern Wheel, in which she played the lead, and also in Searl Allen's farce, "The Traveling Man" (for which she was engaged as an added feature of the show, playing the role of Phoebe Snow) has been brought prominently to the attention of theatrical managers by her admirable work of a quality and temperament unusual in the burlesque field.

Several Broadway managers and producers of musical comedy attracted by her personality and ability, made offers for next season in a higher field of theatrical endeavor and although these proffers carried with them an increased salary Miss Mills was compelled to decline, as she had previously signed a contract long in advance with Fred Irwin for her appearance as leading lady for his next season's offering, entitled "The Gibson Girls in Paris." Nevertheless, the figure given for her services by Mr. Irwin is one of the highest ever paid a prima donna in burlesque.

In addition to this distinction, Miss Mills will be able to lay claim for the coming season to the title of the handsomest gowned young woman in burlesque as her wardrobe will contain not less than sixteen elaborate and startling creations, made from Paris models, that have been imported by a well-known Fifth Avenue modiste.

LAUDER'S SUNDAY LAY-OFFS.

The William Morris office has arranged with the English managers to set back enough of Harry Lauder's time next season to give him a season of thirty weeks or more on this side beginning next fall. It is probable that further postponement of his English time will give him forty weeks over here.

Lauder will not play Sunday performances in America next season. His reasons for this stand are manifold. Lauder declares his compatriots in America, a strongly religious people, have expressed dissatisfaction at his public-appearance on the seventh day, and Lauder believes his reputation suffers from this condition.

It is just possible, however, that the Scot, realizing that he can make his own conditions for this side, is not entirely blind to the desirability of having a valid contract (the "Sunday clause" or anything appertaining to having been construed as invalidating contracts containing it) as well as a day of rest all season.

Lauder will travel to the Pacific Coast on his next visit, playing the chain of houses operated by Morris on the way out as well as the new houses on the Coast recently announced as Morris acquisitions.

STAR DELAYED A WEEK.

It is said the opening of Hyde & Behman's Star in Brooklyn (on the Eastern Burlesque Wheel) will be delayed one week through repairs. The first attraction on August 30, if that report is so, will be Andy Lewis's "Mardi Gras Beauties."

On the route sheet of the Eastern Wheel, Wm. S. Campbell's "Rose Sydel" and her "London Belles" should have shown there, commencing Aug. 23, the official opening date of the circuit.

ERROL WRITES WHOLE SHOW.

Leon Errol, principal comedian of Wm. S. Clark's "Jersey Lilies" has written the book, lyrics and music of the entire show for next season.

There will be two musical pieces, "Twisted Miscups" and "A Love Potion."

Mr. Errol will be supported by Fannie Vedder, who will play her original character creation of Lucindeo Wiggles. Among the principals are James and Lucia Cooper, James and Prior, Mackey and Croix, National Four, Stella Chatelaine, Foster and Hughes, Robert Jackson, Three Alvarettas, Kathrine Leslie, Sinclair and Bruce, George Glass, John Harvey, and Duncan Sisters.

BALLAUF AT BIJOU.

Baltimore, July 29.

The four burlesque houses in this city will begin their season the latter part of August. Ollie Ballauf, formerly at Blaney's, Baltimore, will be the new manager of the Bijou (Western Wheel) succeeding Colonel Sam Dawson, who goes on the road in advance of Dave Marion's show. Ballauf was formerly manager for George Rife at the Monumental, Baltimore. William Kussmull will be the treasurer.

A squad of workmen have been making repairs, tearing out and rebuilding at the Casino ever since the season closed and it is expected that the house will present a very much changed appearance when it opens August 14.

DISMISS ARTISTS' COMPLAINT.

License Commissioner John N. Bogart, after hearing evidence from both sides of the controversy, has dismissed the complaint of Marion and Thompson against the Atlas Booking Circuit, advising the artists that they may obtain redress, not through the License Bureau, but by civil suit against the managers who, they claimed in the hearing, had refused to play them.

Marion and Thompson were booked to play an Airdome in Union Hill, N. J., early in June, the engagement being entered into through the Atlas Booking Circuit (per Lester Mayne, who handles a considerable amount of their list). When the act reached the place, the manager refused to let them go on, declaring that the Atlas was no longer its booking representative in New York.

In defense of this testimony Mayne told the Commissioner that the Airdome people had not cancelled their agreement with the Atlas until the morning of the same day the act was booked to appear, and they (Atlas) received the notice of cancellation too late to save the artists the inconvenience of traveling to the Union Hill stand.

EVERYTHING FOR A "TURKEY."

Everything for a "turkey" burlesque show is held in the possession of Nick Norton, the veteran showman and manager of the Independent Booking Agency in the Knickerboker Theatre Building.

Mr. Norton, however, has not the "turkey" equipment in the form of choristers and principals, but "script" and "paper" are at his disposal. There may be a "turkey" gadding about the "one-nighters" this coming season with some familiar looking posters to old residents hanging about.

Sam J. Adams, who was called to his home in New Orleans suddenly last season through the illness of his wife, will join the "Fay Foster" company next season. Mrs. Adams has recovered.

**LITTLE AMY BUTLER.**

Who has returned to vaudeville with her FOUR CHARACTER COMEDIANS, meeting with great success. Proposals of bookings on the largest vaudeville circuits have been submitted to Miss Butler.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

New York, July 28.

Editor VARIETY:

The attention of the Board of Directors has been drawn to a statement made in the Artist's Forum, over the signature of Mr. George V. Greenwood, in which he states "I can show you many cases where we have been treated very wrong, and by artists and by White Rats that have signed White Rats contracts." If these statements are true, the Directors are rather surprised that Mr. Greenwood should never have communicated with this organization to that effect, and they can find no record of any such complaints having been made by Mr. Greenwood.

They therefore feel at liberty to doubt the credibility of this statement and at the same time I am instructed by the Board of Directors to inform you that the privilege of using the White Rats contract by authority of the White Rats of America has been withdrawn from the aforesaid gentleman.

Harry Mountford,
Secretary Board of Directors,
White Rats of America.

New York, July 24.

Editor VARIETY:

Rush reviewed our act this week and stated that the woman member of the team did all the singing while her partner did no singing at all but talked occasionally to no good effect. Rush made a mistake, which I wish to correct. There are two songs, and my wife and I sing them together and always did.

As for the effect of my talking, two shows out of three the talking was a laughing hit, so it must have had some effect.

Harry Langdon.
(The Langdons.)

New York, July 27.

Editor VARIETY:

There are rumors of some party infringing on the "S" questions originated by Fannie Vedder, of Clark's "Jersey Lilies." Miss Vedder is the only one doing this line, and if there is such a thing being attempted by any other people, we simply ask them to stop infringing and try to originate something themselves.

Fannie Vedder.

Chicago, July 25.

Editor VARIETY:

I am the author of a little dramatic composition, entitled "The Chestnut Vendor's Romance," that I use for the finish of my act. I find that Rose Kendall, at one time doing "La Auto Girl," is using same. She worked with me in Iowa City and Muscatine, Ia. I have asked her to cut it out, but she refuses to do so.

Her husband, Chas. Kendall, dropped me a letter telling me that he was very angry at her for using my act, and said he could do nothing with her.

She is really hurting me, and keeping me from getting work.

I trust Miss Kendall will stop.

Jack Trainor.

New York City, July 27.

Editor VARIETY:

Regarding *Sime's* review last week of the Ivy Four, in which he said "the four people appear not to have worked together very long," he is right, as the act he saw was in the early part of the second week.

Rapidity of execution is not always the highest ideal of perfection, especially with a new act.

Ivy Four.

NEW S.-C. IN MILWAUKEE.

Chicago, July 29.

There will be a new theatre for Sullivan-Considine in Milwaukee early next fall. A site has been secured and building will commence this week.

The new house will have a seating capacity of 1,700 and play the better grade of small acts at 10-20-30.

The Crystal is the other popular priced theatre there, booked by the Western Vaudeville Association.

BUILDING IN CHELSEA.

Boston, July 29.

The Gordon Bros. are building a new theatre in Chelsea. It will seat 1,800, and opens Sept. 6 as a 10-20-30 house, with bookings from the Morris Circuit. Chelsea's former and only theatre was lately destroyed by fire.

At New Bedford John Barry is practically making a new house of the Savoy, at one time managed by M. R. Sheedy. The same operation is occurring to the Salem Theatre at Salem, with Dan Landray overlooking the reconstruction. The Morris office will supply bookings for the two last named houses, also in the fall.

UNDRAPED CAUSING TROUBLE.

Chicago, July 29.

The recent dismissal of the "Bare Bronze Beauty" conflict has resulted in a vigorous campaign of all the concessions where girls are employed in the amusement parks. Last week a test case was made of "The Bronze Poses" on exhibition at White City. The girl who appeared in bronze only was acquitted by a jury. Sol Lowenthal, her attorney, mentioned among the dancers permitted to appear in public in flimsy apparel were Gertrude Hoffman and Isadora Duncan. The reformers were indignant because the jury agreed that painted legs were not objectionable to the spectator.

The Chicago Law and Order League, headed by Robert Paranteau, promised to start another investigation of the park shows. Gambling devices, such as "Wheels of Fortune" and others will be abolished if the law has anything to do with them.

LEAVES STAGE TEMPORARILY.

A temporary retirement from the stage has been decided upon by Dolly Toye. To accomplish her end, Miss Toye has thrown up a contract for thirty weeks next season over the Morris Circuit.

The purpose of the retirement, says Miss Toye, is to further perfect her double voice. Placing herself under the instruction of one of New York's most competent vocal instructors, encouraged by his comment on the quality of her two voices, Miss Toye will diligently study over the winter to acquire a method. When that has been secured, says the teacher, the young woman may sing as often as occasion may demand without injuring her tones.

The return to the stage by Miss Toye may be made in the legitimate, in comic or grand opera. If she should prefer vaudeville at the time, it will be in a singing sketch especially written for her.

Lillian Russell will return to New York to commence rehearsal for her new play August 15.

LAYING CORNER STONE.

Cincinnati, July 29.

To-morrow (Friday) the corner stone of the new Orpheum will be laid with impressive ceremonies, the business men of the city having appointed several committees to attend the function. After the ceremony, a banquet will be given by I. M. Martin, the owner of the Orpheum, at Chester Park, also managed by Mr. Martin.

The Orpheum when completed will book vaudeville from the Morris Circuit, playing in opposition to the Columbia.

The people interested in the Anderson & Ziegler Co., which manages the Columbia, were in conference here for several days. Nothing was allowed to leak out concerning the deliberations, although it is said the chief object of the prolonged gathering was to devise some ways and means of discouraging Martin from opening with vaudeville, all other attempts made by the group to keep "Morris vaudeville" out of Cincinnati having failed.

A rumor told of an extreme step decided upon by the Anderson-Ziegler coterie to persuade Martin away from the Morris side, but as outlined the plan sounds almost ridiculous.

"POP." VAUDEVILLE FRANCHISES.

Springfield, O., July 29.

The Sun Circuit now issues franchises to managers in cities guaranteeing the exclusive supply of Sun acts for the town.

The catch line for the literature is "The Sign of Approved Vaudeville," and another is "Anything in Vaudeville," referring to the bookings.

Over fifty houses on the circuits are fully equipped and play from five to seven acts for a show.

For the coming season the Sun Circuit (officially named "National Vaudeville Managers Association") will have representatives in New York, Chicago, Cincinnati, Pittsburg, and other cities to be decided upon in addition to a European agent who has been designated.

The affiliation with the Western Vaudeville Association of Chicago and United Booking Offices of New York is still maintained.

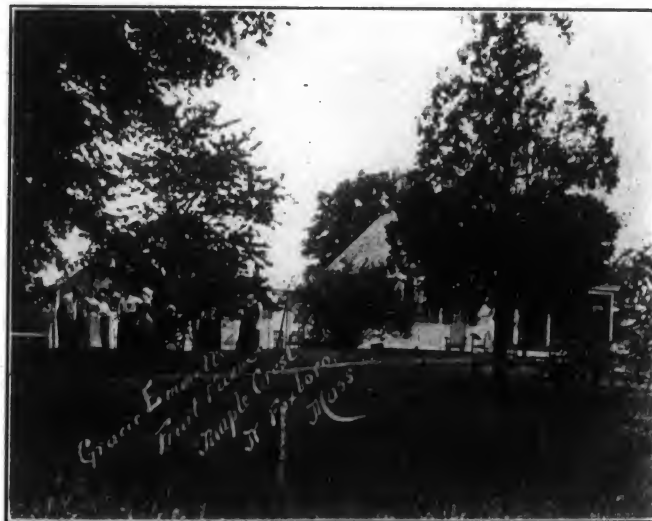
WOOD'S PATENT PARACHUTE.

In the office of Joe Wood, the vaudeville agent, are diagrams of a parachute, designed for an open air concession. Mr. Wood says he is responsible for the idea and plans, having worked out both.

The scheme looks like a huge flight of balloons, anchored. Mr. Wood states that the mechanism permits one of the ships to drop down vertically from a considerable height, a strong cable directing the descent. The occupants of the car unable to see beneath have the illusion of slowly floating to earth as in a parachute.

TYPEWRITING WITH BULLETS.

Something new has been discovered in sharpshooting. Geo. F. Bryne, agent and manager of Myrtle Bryne, the female crack shot, announces that the coming season his charge will write a letter with a rifle on a Royal typewriter, in every way resembling an ordinary machine excepting the letter caps will be of steel to withstand the shock. About 50 bullets will be used at each performance to finish the missive, the sharpshooter taking dictation from any one in the audience, addressing the letter to the person dictating.



GRACIE EMMETT'S FRUIT FARM.

The above is a picture of the fruit farm under cultivation by Gracie Emmett, the vaudeville star, at North Foxboro, Mass. The farm is named "Maple Crest." Under cultivation are some 250 fruit trees, with grapes in abundance, the farm holding almost the entire range of fruit growth. Fruit farming is the summer diversion for Miss Emmett, who is an attraction on the circuits during the regular season. Miss Emmett's farm is the evolution of the "summer home" idea, she having purchased a place in Mass. for her resting weeks, and has slowly developed the fruit growing industry on the plot until it now has reached the dimensions of a profitable business.

HOLBORN EMPIRE.

London, July 20.

It may have been the nice weather that made the attendance at the Holborn Empire last night seem a bit less than usual, but it's a fair guess that Nerigne, the held-over headliner, had something to do with the slump. Nerigne as an attraction is miles away from vaudeville, and the audiences apparently show this.

Paul Corrix, a juggler, opened the show, but only the program knew it for no one was there at the time. Ada Martine was the first of six single girl acts on the bill. Les Cascadeurs, French acrobatic dancers, ought to get along with the title they are carrying, but from what they offered yesterday there is little to the act except the name, although the principal girl seems to be attempting a copy of the Sousloff young woman who appeared in a similar act over here.

Daisy Dormer, a dainty delightful and cute kid, has a "coon" dialect never taught her by Walter Kelly. Daisy also stands at one side of the stage when finishing. One can almost hear her say as she looks at the musical director: "See, they want me, but the stage manager won't give me the time." Still, through a long bill, in which even Karno's "Mumming Birds" were cut down, the act was a big hit. Bessie Knight was just a comedienne and dancer and that's about all.

A. H. West is a famous pianist. While not precisely suited to a music hall, Mr. West can pound the ivories for some genuine music and that's a whole lot over here. Daisy Stratton, another comedienne and dancer, held the stage for about three minutes before the next act showed. It was Nerigne who recited two poems, the last in a silence. The silence probably saved the act. For her finish, "Oenone," Nerigne wears a tiger skin daringly and this kept order. Maud Eamond wore a costume of centuries ago, but had some modern songs which was good judgment anyway.

In "Harvest Time," a musical sketch played by Olive Lenton and Co., bells throughout the auditorium rang at the finish, puzzling the audience and giving a big finish to a very pretty and well staged number. The Lyons Trio in rough pantomime have some comedy of the lowest sort, and Kyster and Cook have only an excuse for a musical act, but are entitled to consideration for not mixing in any comedy.

"The Australian Nightingale" is Ada Colley. Ada has a couple of high ones for the finish which will bring her any applause left. Singing easily and knowing how, Ada did something in the show.

Peter Birmingham is billed as a "Scotch comedian," but no one believed it, and the program also said that Darcia presented a novelty by having a girl lead a military band. There's no reason why Darcia should be on the stage at all. It looks like a combination of the Mabel Keith ("Girl with the Baton") and Lafayette's troupe of musicians. The idea may be a novelty, but the band of 25 could secure more without her.

Barnes and West were at the Empress, Brixton, last week, showing a dancing act that ought to keep them busy.

London, July 21.

The All-American Charity matinee, July 15, given at the Palace, managed by Bert Levy, was a success in every way. The Fresh Air Fund received \$1,250. Of about twenty-five acts billed twenty appeared. The show had all the snap and go of an American program.

Ouida McDermott, who has been working at the Palace for a few weeks back, is rather funny while singing George Cohan's "I'm Awfully Strong for You." Someone must have tipped Ouida that the song should be done in the "coon" dialect. Miss McDermott recently married Sydney Wood.

Walter C. Kelly, who completed his engagement at the Palace last Saturday night, was entertained royally at the Savoy Hotel on that same night after the show. Thomas Dewar, the well-known statesman and whiskey merchant was in the chair, while King Gillette, the safety razor fellow, and George Thurber, the English representative for the Standard Oil Company, were the hosts. Probably no greater tribute has ever been paid a vaudeville artist than that Mr. Kelly received at the hands of his most worthy hosts. Sir Thomas Dewar on this occasion showed that if the whiskey trade ever goes wrong, he could step into vaudeville as a very clever monolog man. He also delivered a speech about the U. S. A. that was a gem in itself. Those present other than the chairman, the hosts and Mr. Kelly, the honor guest, were George Dunlevy, Frank J. Fayhey, Billy Gould, Jacob Hulburn, Paul Arthur, A. L. Levering, J. H. Mallory, Harry Davie and Marshall P. Wilder.

The Four Fords, who opened at the Palace this week, have fixed themselves for that house finely. All the dances went very well. The big four-dance at the finish had them going all the time, and they finished amid cheers.

Marshall P. Wilder also made his first vaudeville appearance in England at the Palace this week. The monolog man made them laugh, and the audience he played to seemed to know him from before some-
V.L.C.

Clarice Vance, who returned to the Palace this week, was received with open arms by her old friends, the audience.

W. H. Clermont, secretary to the V. A. F., is still daring someone to show him a music hall in England where a man can not find some part of the performance too blue for his wife and children.

The opening bill for the London Hippodrome, completed to date, is 3 Sisters Wiesenthal, "8 Real Geishas," Chas. Hawtrej and Co., Fannie Ward and Co., Mlle. Incognita, Braatz's Dog, Clare Kummer, and Ahearn Troupe.

The Hippodrome, which is to open on August Bank Holiday (August 2), will be a four-weeks house, engagements there running for that time, instead of playing for a single week as often happens at Moss-Stoll's other large hall here, the Coliseum. There is much interest attaching to the new policy at the Hippodrome;

LONDON NOTES

VARIETY'S LONDON OFFICE.

435 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

also the alterations which have been made.

The Russian Dancers have been re-engaged at the Coliseum commencing next May for ten weeks. The salary will be \$1,750.

Princess Baratoof, a newcomer to the English halls, opens at the Hippodrome, London, August 30, for four weeks at a salary of \$300.

Sam L. Bury, a London vaudeville agent, died last week after a short illness.

The King's Theatre, Edinburgh, was partially destroyed by fire on July 11.

The next pantomimes at the Drury Lane and Lyceum will be written around Aladdin.

The management of the South London Palace has secured an injunction restraining Harry Tate from playing any house within a two-mile radius of that Palace for the next two years, or really until Mr. Tate fulfills his engagement at the Palace, two years hence, he having contracted to appear there that far ahead. The agreement provides for the "bar" until the time is played, but over here, where distances between halls are short, a two-mile radius means something. Think of telling an act it can not play in certain districts for the next two years, all because that act has one week booked at the end of the restricted period.

Both Friend and Downing and Ritter and Foster, American acts, are at the Paragon this week.

Irving Hayman played a burglar sketch at the Tivoli last week that deserved a better position on the bill than given it.

Alice May, an Australian musical comedy miss, left last week to join Hal Godfrey's sketch in the States.

Following the trial week at the Paragon, Emil Hoffmann, the actor-baritone, was booked for next season in the Syndicate halls.

There has been some talk going about lately over Frank Parker, the former stage manager of the London Hippodrome, and his job. The story says that Mr. Parker has been asked to resign as the house, when reopening Aug. 2, will need a stage manager, not a producer. Mr. Parker is one of the cleverest producers in England and drew a comparatively large salary from the Hippodrome management. It is further said Mr. Parker holds a contract for another year. He has refused to resign his position. Another stage manager has been engaged, but it looks now that Parker will draw his salary until the contract expires.

While Gibbons and Stoll have been apparently fighting each other and threaten-

ing to build in each other's territory, a story got around that the building threats were taken seriously by both parties, they figuring that a booking agreement would be to their mutual advantage. It is also said that when the Stoll people threatened to build a hall in Croyden it made the Gibbons folk think things over. Another idea is an American combine with either circuit hurried the big English combination thing along. That is, of course, if it is going to happen.

Robert Steidel, the popular German comedian, is back again at the Alhambra. The man from Germany will probably spend many more summers in London. Salerno and Franco Piper are the other vaudeville acts at the Alhambra that make that part of the entertainment good to look at.

The Harmony Four played the Holborn last week, their first engagement on this side since returning from America.

George Dunlevy, the Belasco treasurer, leaves for home July 24.

Last week at the Empress, Brixton, Cissie Lawson, an actress, had a very bold subject to build a sketch around. The name of the sketch is "Sally in Our Alley." The name is nothing like the act. The story is all about an artist who is a scoundrel. A description of the playlet could not well be printed.

Talking of "blue" acts and the like, "Wiggles," a little sketch with a midget, who dresses as a girl, is about the limit. The act is a scream, 'tis true, but some of the lines are a very good argument for the people who say a music hall in London is not the place for women and children.

Flo Irwin made her first London appearance last week at the Empress Brixton. People were laughing at the sketch after leaving the theatre. The act closed the show and after a long comedy bill.

The Pasquali Brothers, the act with the boy doing a double from the floor onto another's shoulders, were the applause hit of the bill at the Empire, Brixton, last week.

At the Canterbury last week the Fred Eustace Company put a dramatic sketch over called "The Family Name." It deals with a rich man, of humble birth, and another fellow who never worked or made any money, but he was a nobleman. He looked it. The nobleman would persuade the rich fellow to stake him. After accepting the coin, he would pan the rich fellow to the latter's wife, also of noble birth. Then came debates about "noble blood" and "the common people." No nobility in the gallery on Friday night, so the titled people lost. Irene Franklin was in a box on the nobility side, but she was only one.

PARIS NOTES

BY EDWARD G. KENDREW.

Paris, July 20.

The president of the syndicate of dancing masters has compiled some statistics concerning the open-air balls in Paris on July 14, by which it seems that the terpsichorean art is not on the decline in this country, as we are led to believe when we see a native chorus at the music halls attempt to dance. There were 2,663 balls organized in the capital alone on the day of the great national fête; dancing was kept up Tuesday, Wednesday and Thursday, on an average 19 hours in all. At the rate of 8 dances an hour it makes 152 at each ball, or 422,776 for the whole of Paris. Statistics do not give us the number of steps.

The annual competitions of the national conservatoire of music in Paris ended last week by the distribution of prizes, followed by the usual complimentary remarks from the officials of the Ministry of Fine Arts. Of all these numerous prize winners, many of whom show exceptional talent, how many will eventually shine as successful artists? The number of musicians playing in cafes here, holding medals from the conservatoire, is astonishing—but the public is not the sufferer. First prize winners for drama, comedy and opera are to be found in provincial theatres, earning \$38 per month, while music hall artists in general who have not passed their youth in the study of dramatic and operatic art are receiving \$100. On the other hand, I know singers who have passed through the conservatoire most happy to find engagements at \$10 per week in vaudeville.

The prospectus of the American Skating Rink Co. (Paris), Ltd., is published in London. The capital is \$150,000, for the purpose of opening a hall, on a lease of three, six or nine years, in the Rue Saint-Didier (close to the Bois de Boulogne and in the aristocratic quarter of Paris). The directors are Chester Park Crawford (described as the European agent of a skate manufacturing company) and F. A. Wilkins. They take \$75,000 worth of stock and a joint salary of \$100 per week as remuneration for managing the company. Mr. Crawford, as owner of the patent of the American floor surfacing machine, will prepare the rinks for the company at the rate of four cents per square foot; and all the skates used by the company must be those of the make he represents. Mr. Crawford has to account for one-half of all his profits to the skate company on all his enterprises in Europe.

The apes "Mr. and Mrs. X," due in Brussels July 16 (prior to working the London Hippodrome in August), left Paris that same day just in time to open at the Palais d'Eté of the Belgian capital. There was consequently a blank in the revue "Paris Singeries" and other monkeys had to be found. These were forthcoming by the introduction of Professor Dubois' seven "monks," which, however, are not worthy successors of their Parisian prototypes in this fashionable act. There is one ape particularly good, and a perfect imitator of mankind, but the rest of the show leaves much to be

desired. There was a question of "The Georgia Piccaninies" coming, but the deal was not made at the Olympia.

I shall not be surprised to see during the coming season the troupe of seven Russian dancers now the big draw at the Coliseum. They were recruited in Paris from a troupe of 50 during their short season at the Chatelet Theatre. Hammerstein would like this act, and may eventually get it, but never again shall we see the entire company as we had it in Paris this season, unless some "philanthropist" is willing to put up the price for the sake of Art alone! When seven will fill the London Coliseum, why trouble about the whole 50?

CONTINUOUS IN ST. LOUIS.

St. Louis, July 29.

There will be vaudeville played at the Grand Opera House. It will be continuous, with three shows daily, and four on Sundays. The Grand seats 2,100.

SHARPSHOOTERS SEPARATE.

After a vaudeville existence of many years, Pauline Cooke and May Clinton, said to be the original sharpshooting team in the varieties, have separated.

Miss Cooke has aspirations for dramatic work. Miss Clinton may form an act of her own.

8 "CLIMAX" SHOWS.

There will be eight road shows playing "The Climax" next season, under the management of Jos. Weber. One of the companies is at Atlantic City this week. The box office receipts there for the engagements are estimated at \$9,000. Jos. Vion will have the management, under Weber, of one organization.

Mrs. Atta Salomonsky, mother of Tony Lewis, blackface comedian and Louis Saul, advertising agent of Washington, D. C., died in Richmond, Va., last week.

Martinetti and Sylvester play two weeks on Hammerstein's Roof, being held over for next week.

The Eton College Boys' Orchestra of London may be brought over here this season by Jos. Hart. There are forty of the youngsters ranging up to seventeen years of age. The trip will be an educational one for them, if attempted. A young girl leads the orchestra.

Information from London says that Tiller, the dancing teacher of that city, who has put on the ballet at Blackpool, England, is using for a number with his "Manchester Mites" in it, the clog dance and "breakaway" costumes from Jos. Hart's "Raindears."

Fred V. Bowers opens his starring tour in "Commencement Days" at the Lyceum, Rochester, Aug. 30. It is a John Cort production.

Mrs. Fred Houlihan (John and Bertha Gleeson and Fred Houlihan) became the mother of a baby girl at Aspinwall, Pa., July 17.

SUMMER FIGHT ENDS.

St. Louis, July 28.

Little will be left of St. Louis' marriest summer garden war after Saturday night, when the Delmar dramatic theatre will close. With the windup of the Delmarian legitimate season, garden offerings will be much as they were in previous seasons. The Delmar Opera Company will have no competition as the West End Heights organization closed nearly a month ago. The Suburban Theatre (like the Heights under the Oppenheimer management) will have the only dramatic offering in town.

When the Oppenheimers announced they would invade the summer musical comedy field, a new theatre was built in Delmar, and for a limited season Leslie Carter and other stars were pitted against Amelia Bingham and equally prominent stars at Suburban.

Nat Goodwin playing "In Mizzoura" is the last attraction at Delmar. The house will be "dark" next week and the balance of the season, it is said. A picture show was considered, but the idea abandoned.

The illness of the next star is given as the reason for ending the season. Considerable money has been lost on both sides.

Manager Dan Fishell, of the musical theatre, has resigned and gone east to arrange for the opening of the Shubert season at the Garrick. David E. Russell is managing both theatres, and will continue in charge of the musical show the balance of the season.

GRAND OPERA ONLY FOR OSCAR.

Chicago, July 29.

Oscar Hammerstein, the New York impresario and builder of theatres, was a visitor in the city last week. He conferred with a number of prominent business men and representatives of the Chicago Commerce Commission relative to establishing a permanent grand opera company.

This is the first time Mr. Hammerstein has been in Chicago in twelve years. He was kept busy by newspaper men and grand opera aspirants throughout his stay. A woman even insisted on having him hear her daughter sing. Mr. Hammerstein said he thought Chicago should have grand opera, which he quotes as "the highest form of art in the world." If his plans materialize at all the chances are that the Auditorium will be selected as the operatic home, although Oscar was not favorably impressed with the idea of the big theatre playing all kinds of attractions. In a statement the New York manager said he did not think that vaudeville would draw as it has in the past, and moving picture theatres would soon play to empty benches. He believes every man, woman and child should be at the grand opera.

CLASH ON TITLE.

There will be two burlesque shows traveling on the Wheels next season using the title, "Jardin de Paris Girls." One is Jacobs & Jermion's "Greater New York Stars" and the other Miner's "Merry Burlesquers."

The Miner organization may have its title read, "Miner's Merrys, presenting 'The Girls of the Jardin de Paris.'"

PICTURES AS ENTRY TO LEGIT.

As an evidence of the attention the legitimate managers pay to the moving picture industry are quoted several cases by the picture makers, who complain that the legitimate men are taking away from them some of their best pantomimic artists.

"The dramatic producers," said an assistant of a New York moving picture producer, "watch our products religiously. Whenever they see a member of our staff (the stock company which poses for the pictures) who seems by his or her work to promise exceptional dramatic ability they immediately make overtures to the selected artist for an engagement. The moving picture producer is forced to find his own talent. There seems to be a sort of prejudice against work in a moving picture studio on the part of artists. They appear to consider work before the camera a sort of last resort.

"If they knew the sterling actors and actresses who have taken on this sort of work it would open their eyes. David Belasco is said to have called it an excellent training school.

"For example, Elita Proctor Otis has spent several summers doing pantomimic work for the Vitagraph Co., while there are a score of well known actors now working in the studios of the different manufacturers. Compensation is by no means lacking. It has been common knowledge in the trade that the Essanay Co., of Chicago, paid \$200 a week for a single artist who made a specialty that was called into play by the subject in question."

Several of the manufacturers have been reported paying \$100 or more for a skilled actor, and salaries have been known to climb up to \$150 in the best of the American studios.

HOW IT HAPPENED.

Late explanations come at this time which make it plain that the dispossess proceedings brought by Jesse Lasky against Harry Leonhardt in the matter of the Orpheum Theatre, Yonkers, were instituted in a friendly spirit.

"It happened this way," said Mr. Leonhardt this week: "My rent was paid up until the middle of May, and in addition Mr. Lasky had in his possession \$5,000 of my money, posted as security when I took the Orpheum over. It so happened that the summer rent came due while I was on the ocean on the way to London. I had taken account of this before sailing and had made a formal agreement with Mr. Lasky that I would make full settlement upon my return early in July."

"While I was away Mr. Lasky received a proposition from a moving picture man to handle the house at a monthly rental. I have been assured that Mr. Lasky accepted his proposition with the idea of saving the amount of the summer rental to me. Since my return I have had every evidence that this was his kindly intention, although at the time it occasioned me no little embarrassment. Mr. Lasky in my absence knew of no way to accomplish the re-rental in my interest except by a technical dispossess. He took this course. The whole matter grew out of a misunderstanding of the circumstances behind Mr. Lasky's move."

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

"Peter," Hammerstein's.
Malcolm Scott, American.
Reggie De Veuille and Juliette Deka,
American.
Edward Abeles and Co., Fifth Avenue.
Yvonne Lamor, Fifth Avenue.

Bert French and Alice Eis.
"The Vampire Dance."
17 Mins.; Two and Full Stage.
Fifth Avenue.

When they showed us the "Apache" we thought that New York had at last witnessed the limit of sensational dancing. "The Vampire Dance" is as far beyond (or below if you choose) that unholy exhibition as the undraped "Salome" is beyond a conventional skirt dance. The pair at the Fifth Avenue this week go into a disagreeable number with a degree of vivid detail that is almost medical. They open with a stock street scene in "two," the girl (a Parisian woman of the streets) entering first. The man similarly dressed in black velvet and red silk sash and neck cloth, follows almost immediately. He makes a demand for money. It is refused and the familiar "Apache" dance follows, being in this case just a bit more brutal than anything yet shown. The drop in "two" rises to show the full stage, boxed in with dead black hangings. Miss Eis lies on a dais up centre in a particularly snaky posture. She is enmeshed in a thin red veil. Removing this she stands revealed in a tight fitting dress of cloth of silver, reaching half way to the ankle. The skirt is slashed almost to the waist line and the only under-dressing is a covering of fleshings. The plain intent is to suggest a spider-like creature. Weird light effects help out the gruesome suggestion. "The Vampire" does certain sinuous movements across the stage and back and upon the entrance of her victim attempts a conquest in pantomime. She is roughly repulsed, but again and again returns to the quarry until at last he gives himself into her toils. Here begins a dance which sets forth with unmistakable symbolism the man's recurring disgust for the uncanny creature who fascinated him. Each time he throws her to the ground with a force which make the gentle "Apache" seem lamblike and amiable, but each time she wriggles back into his arms and refuses to be beaten off. All this, you understand, is done under the guise of a dance, but such a dance! Miss Eis may be a contortionist and she certainly takes hard falls, but a dancer—never! At the finish the victim drops dead on the dais, and a dark interval gives the pair opportunity to form a tableau poorly representing Sir Philip Burn-Jones' painting, "The Vampire." "High-class vaudeville" at the Fifth Avenue or anywhere else is in bad shape when it has to bolster up its box office with such an utterly indecent exhibition as "The Vampire." *Rush.*

The new opera in which Homer Lind is to star next season under the management of Gus Hill, was given a trial performance in Binghamton last week under the alias of "Baron Rudolph."

NEW ACTS OF THE WEEK

The Three Hanlons.
Comedy Acrobats.
19 Mins.; Full Stage.
Fifth Avenue.

The Three Hanlons, two "straight" acrobats and a knockabout comedian, offer nearly twenty minutes of clean novelty. There is not a minute of stale acrobatics or comedy in the whole routine and several of the feats are a distinct departure from the familiar material in this class. The comedian likewise has a style of his own in laugh-making, besides being a crack knockabout and no mean ground tumbler. The "straight" men are of almost equal weight and for this reason some of their leaps and "snaps" (or whatever they call a pull from the floor into a hand-to-hand stand) are the more striking. The table trick is a new one. The table is placed on the mat. The top mounter lies prone on his back under it. The understander lies on top of the table (face up) with his legs wrapped about the legs of the table, and, reaching down jerks the understander into a hand-to-hand stand, the understander of course still lying on the table. All the straight acrobatics are run off in well arranged routines, there being little of any "standing feats." One of the straight workers has solved the problem of keeping his sleeves out of his way without using the unsightly sleeve garters. He wears outing flannels and upon taking off his coat rolls the sleeves up to the elbows, as men are accustomed to do when playing out-of-door sports. The Hanlons have a splendid, fast, novel specialty and a place in the first division. *Rush.*

"7 English Romps."
Acrobatic Dancing.
8 Mins.; Two (4); Three (4).
American.

The "7 English Romps" have the act formerly known as Aaron's "Dancing Dolls." Al Aarons presents the present number. Some of the original girls may be absent, but the septet of "ponies" in the turn prove themselves lively enough, and the fast action of the act, with its single change of setting and two or three different costumes, provide a speedy dancing acrobatic act, much better than most of the English numbers built similarly. The dressing is neat, although silk stockings should be provided. Monday night a young woman commenced to lose her long stocking which ran up beneath her pantaloons, but she continued on her high kicking course unintentionally displaying a "Salome" expose. *Sime.*

JUDGMENT AGAINST AGENT.

The Andersons recovered judgment in a municipal court in New York last week against Packe Nolan, a booking agent in the Knickerbocker Theatre Building. It appeared from the artists' story that Nolan had booked them for a small vaudeville theatre in Jersey. The Andersons, together with two other acts on the same bill, were played three performances, and then, according to the acts, closed and salary refused.

Marie Dressler.
Songs and Talk.
15 Mins.; Two.
Brighton Music Hall.

Miss Dressler has taken her entrance speech from "A Boy and a Girl," the short-lived musical comedy in which she was featured recently, two songs from the same production and worked them into a single act, adding a third comic song gathered from some other source. In "A Boy and a Girl" she had nothing to back her own cleverness with. If the production in other particulars had measured anywhere near her individual work, it would have become a summer success. But, alas, that is a might-have-been. Alone and unhampered by surrounding dullness, Miss Dressler is a big, long, hearty laugh. She opens with a bit of talk, every line of it funny in her own inimitable way, and then sings "I'm a Respectable Working Girl" (from the deceased musical comedy). Between verses she does "character dances." What she calls a "manicure dance" is funny enough, but her version of "Salome" is a thing to shout at. "Y 'La," the song hit of "A Boy and a Girl," is the finale. It involves more grotesque dancing, but for some reason Miss Dressler has abandoned the amusing business with the orchestra leader which contributed a great deal to its success on the New Amsterdam Roof. However, the robust comedienne needed nothing more to clinch a solid success. After bowing her thanks half a dozen times Tuesday night, the audience made her deliver a nice little speech. *Rush.*

3 Azards.
"Strong" Act.
Full Stage.
American.

The 3 Azards now include a girl. The act has been the Two Azards before. Even so it is safe to say the men have an almost entirely new routine of tricks, one especially by the short top-mounter taking a running leap over the girl into a hand-catch with the understander, the latter lying prone on his back at the time. It is a new version of the flying leap of the 4 Bards. Another catchy trick marked the finale of the act, although the first described feat could not well be improved upon out of their present list to finish with. The girl looks pretty and helps to dress up the stage, but is unimportant excepting in one trick, where she is necessarily carelessly handled by one of the men. The understander works cleanly, and has a corking boy with him for the light work. The two men appear to good advantage in their mountain costume while their hands are hanging by their sides. This applies also to the girl, and should be looked after by each at once. The programing placed the act to close the show, after the pictures had been shown (to avoid a stage wait) and a worse possible position has never been discovered. Enough of the audience remained, however, to cause the Azards to bow often to applause. *Sime.*

The White Rats held the annual outing on Thursday at Ullman Park, Coney Island.

Annie Abbott,
"The Georgia Magnet."
Brighton Theatre.

Included in the revival of the occult for exhibition purposes, please place Annie Abbott, who looks like a young woman at the Brighton Theatre this week, but may not be as young as she looks—because—according to the dope on these things, if this Annie is the original "Magnet," she seems to be shy a good many years on appearance. There may be many Annie Abbotts. How many "Georgia Magnets" there are no one seems to know. The reports say a couple are traveling about just now. Two years ago at the then Pastor's Theatre, New York, "Annie May Abbott," "The Georgia Magnet" appeared for one week, and drew, presumably back to Georgia. Annie closed the show at the Brighton after much talk by herself and a few "demonstrations" of the supernatural power she insinuates is possessed by her, but leaves to the audience to discover. Annie says that when she comes into contact with the flesh of another person, it's all off as far as lifting her from the ground, or making her budge the least little bit. There are twenty or more healthy looking young and old fellows on the stage, in a semi-circle, invited there from the audience. Some may have a steady job trying to lift Annie or the "committee" may be on the level—that's not the serious portion of the act anyway. The problem is how Annie does it, and if she isn't the first one, how is it that more than one can discover the secret, and if more than one knows how to stand on the ground, why can't the audience secure the high sign from watching? But the audience doesn't, and Annie holds the crowd in to see her full act. It's interesting to some extent, and all that, but Annie talks her head off while working. She has an assistant. He only moves about, placing the committee in various positions, and taking particular pains to see that no citizen with unclean hands soils Annie's brightly colored dress while making a lift. In one test, Annie stood upon the backs of two hands belonging to a couple of the committee. The hands were on the floor. A strong youth who could draw a wagonload of coal himself on a pinch tried to lift Annie, but didn't. "You see," said "The Magnet," "the gentlemen inform me that there was no additional weight on their hands while he tried to lift me. You must find the solution of what held me down." It sounds like the solace of the three-card monte worker. One good demonstration which had its effect was through a little girl selected from the audience, although the little girl, who successfully withstood a lifting strain on the "suggestion" of Annie, accepted her invitation with such alacrity that many might believe the mama and papa were on Annie's payroll if the youngster were not. Annie ought to shorten her act, and Annie might put in more comedy for vaudeville, for if Annie has been a close student of things variety, she might have noticed that no matter what freak thing you have got or are offering, if the comedy is absent, the salary remains down. And of course it is naturally surmised that the ultimate object of a "Georgia Magnet" is to draw—salary. *Sime.*

Edmond Stanley and Co. (a).
 "Love's Garden" (Operatic Sketch).
 24 Mins.; Full Stage (Special Set; Exterior).
 Brighton Music Hall.

"Love's Garden" is a musical treat, but a dramatic nightmare. The three principals have all the appearance of being trained concert singers finding themselves on an unfamiliar stage and called upon to act. They do act, but with such wooden stiffness and painful self-consciousness that their efforts amount almost to travesty. But when they begin to sing, the dramatic failings are forgotten and the audience settles itself into unalloyed enjoyment. Three people make up the cast. Mr. Stanley, Hortense Mazarett and Ophelia De Moss, their voices being respectively tenor, alto and soprano. Miss De Moss makes her appearance upon the rise of the curtain. A short soliloquy precedes a solo, a very formal and stiff arrangement. The dialog makes it plain that a poet has come from a far distant state in ancient India to urge the suit of his master for the hand of Princess Majahara and begs an audience. The princess appears; there is a minute or so of dialog and the two women sing a pretty duet. The princess is told of the poet's presence and summons him. He delivers his master's message. The princess ponders it through the medium of a solo and the poet, returning from the gardens, discloses himself as the prince himself. Whereupon the act closes with a trio. The music is all original, but a trifle heavy for a vaudeville audience. The strength of the offering is, in the singing. The princess's solo seemed to be the favorite of the Music Hall audience. At first they were inclined to make sport of the principals for their poor acting. A titter was just starting in the middle of the house when Miss De Moss stopped talking and began to sing. That solo established the musical quality of the number and the impending laugh died for good. The sketch itself is not a good one for Mr. Stanley and his company. It is built along grand opera lines and its formality only increases the stiffness of the principals. Much could be done, however, by having a good producer go over the scenes and arrange better posings and teach the trio the little tricks of repose.

Rush.

OUT OF TOWN.

Dolly Connolly and Percy Wenrich.
 Songs.
 17 Mins.; One.
 Young's Pier, Atlantic City.

Percy Wenrich came on the stage, seated himself at the piano and struck a few bars; a dainty little person called Dolly Connolly entered singing "With a Cunning Little Dimple in Her Chin"; and a hit-act was born to vaudeville. Miss Connolly has an individuality which tells in every way. Her voice is mellow and pleasing. Mr. Wenrich's voice is also good, and his piano playing excellent. Miss Connolly scored when she sang "Naughty Eyes." Their duet "Mandy, How Do You Do" made a pretty number. "Dublin Daisies" by Mr. Wenrich won a good measure of applause. Their work got over finely and was warmly received, so much so that they were recalled for more. "Rainbow" prettily sung by both, was the encore.

I. B. Palaski.

Cartmell and Harris.
 "Nearly an Actress" (Singing and Dancing).
 20 Mins.; Full Stage; Close in "One."
 Keith's, Philadelphia.

The new offering is simply the building up of a comedy introduction with a bit of burlesque leading into the familiar dancing finish which has made Charles Cartmell and Laura Harris one of the recognized dancing hits of vaudeville. Nothing new has been seized upon in framing up the introductory, the "girl with stage aspirations and little talent," being the theme adopted. Her appearance in time to substitute paves the way to the burlesque chorus girl bit in which Miss Harris displays a clever bit of quiet comedy and a diminutive, graceful figure in tights. It is only for a few minutes at this point that the action drags. Preceding it there is a song and dance, and following it Cartmell introduces a novel dancing hit which he calls "The Dance of the Dope Fiend." This affords Miss Harris an opportunity to change to a pretty costume and from here the new acts goes into the old. Miss Harris is one of the best of her style of dancers, and shows it here, Cartmell supplying the music on the piano. For the finish in "one" the pair have the "Dancing Sue" number used before with more dancing, which puts just the right sort of a finale to a first rate act. For the second performance Monday night they worked very well and at each point when dancing there was no small amount of reward. With a little attention to the "march girl" bit they will have a fast moving number which should find ready recognition anywhere. They were one of the best liked acts on the bill here this week.

George M. Young.

Billy Farnon.
 Songs.
 8 Mins.; One.
 Steeplechase Pier, Atlantic City.

Billy Farnon, who played the Orpheum Circuit with the "sister" team of Wills and Ramsey last season, opened here this week as a single act, singing popular songs. He certainly knows how to do that. As he is also somewhat of a comedian, his work pleased.

I. B. Palaski.

KEENEY'S MAY CHANGE POLICY.

There is some likelihood that the policy of Keeney's Fulton Street theatre may change next season. Last year it was operated as a straight "10-20" establishment, being booked, in conjunction with Keeney's two other theatres in New York and New Britain, by Ed Gallagher.

Gallagher has retired from the agency business and has already been booked for a tour over the Sullivan-Considine Circuit in his sketch, "The Battle of Bay Rum." Keeney has not decided what to do with his Brooklyn house. He says he may advance the price and quality of show. The price advance may be to "10-20" for matinee performances with the night schedule 25 and 35 cents.

Keeney's Third Avenue, New York, will open for the season of 1909-10 Aug. 23. The New Britain (Conn.) house will open its gates on Labor Day. The Brooklyn opening date has not yet been decided upon.

PICTURE NEWS

STREYCKMANS LEAVES INTERNATIONAL?

Chicago, July 29.

It is reported that H. J. Streycckmans, prominently identified with the International Projecting & Producing Co., the leading "opposition" in the picture field, has resigned from that company.

When Mr. Streycckmans was interviewed at the Hotel Imperial, New York, on Thursday by a VARIETY representative, he would make no statement, nor would he deny the report he had resigned.

Mr. Streycckmans said he was leaving New York the same day.

TIRED OF POSING.

Philadelphia, July 29.

An actress for moving picture manufacturers, who had posed for all sorts of subjects in films, attempted suicide here late last week by drinking laudanum. She is Mrs. Susan Higgins, a young woman, whose husband is a vaudeville artist.

Mrs. Higgins was removed to a hospital, where the physicians said her life had been spared through some unknown drug-gist having made a weak solution of the poison for her.

The model gave as one of her reasons for the attempted self-destruction that the role of the villainess played by her so often had grown tiresome.

NORTHWESTERN MEETING.

Portland, Ore., July 29.

Melvin G. Winstock, general manager of the Morton Film Exchange, and formerly interested in the management of the Pantages Circuit of vaudeville theatres in this section, has issued a call for moving picture exhibitors of the northwest to meet here August 1.

It is said the object of the conference is to discuss very important matters affecting the exhibition end of the trade.

CENSORS CONSULT.

A good many spirited arguments have arisen among the New York moving picture censorship committee since its inception. The board has now taken as a last resort a recourse to a committee of vaudeville managers. Whenever the censors come to a deadlock on any specific point they turn the whole controversy over to three vaudeville managers who make general use of the animated sheet.

It has been found that the censors disagree widely upon whole subjects as well as upon episodes in the film shown weekly. When such a disagreement arises the vaudeville managers are called in consultation and their opinions asked. After the vaudeville men have made known their ideas on the subject a vote is taken by the censors whether the picture shall be thrown out altogether, a section of the film removed, or be sent out as it stands. A two-thirds vote settles the issue.

Since the inception of this method of settling disputes, Poli, Williams, Proctor and Keith have been requested to attend private exhibitions in the demonstration rooms of the Patents Co. at 80 Fifth Avenue, New York.

ALLEGES PICTURE "FAKED."

An action has been started against the Vitagraph Co. by Jack Binns, the "wireless" operator on the Republic when that steamship was wrecked.

Binns in his complaint alleges that he is not the operator represented in the Vitagraph film, "True Story of the Wreck of the Republic," and claims the pseudo "wireless" man on the sheet acts so ridiculously as to injure his (Binns) reputation.

The complaint asks the court to stop the further exhibition of the series, and to award him damages to the extent of \$25,000.

Judge Brady on Monday adjourned the argument on the temporary injunction until Aug. 2, continuing the stay granted against the exhibition of the film until then.

MOVING PICTURE REVIEWS

"The Convict's Sacrifice."
 Bijou Dream.

"The Convict's Sacrifice" is the Biograph Co's. early release this week. It is a strong dramatic production, worked up to a splendid, unexpected climax. A convict upon his release from prison finds himself shunned by every one. A poor laborer befriends him and wins his undying devotion. Circumstances drive the ex-convict back to jail. He makes his escape after an interval. The pursuit by prison guards is vividly shown in a pretty series of out-of-door scenes. Hounded from cover to cover the fugitive substitutes a scare-crow's rags for his prison stripes and thinks he has shaken off the pursuers, until he finds posted at every cross road a \$100 reward for his capture. Citizens suspect his identity and notify the authorities. The chase begins again on a hot trail. Desperate for shelter the convict dodges into the first house he finds, prepared to put up a last fight. Inside he finds only poverty. Over the sick bed of a child bends the man who has befriended him, the laborer. Unless the family can get money the child will die. The convict makes a resolve. His pursuers are close by in the woods. He offers to permit the laborer to turn him over to the officers and get the reward. The laborer refuses. The convict drags the other's arm over his shoulder and, pretending a struggle drags him to the door in full view of the prison guards. He is then arrested, the laborer securing the reward. On the way back to prison the convict knocks down two of his guards and is speeding away when a bullet from the third lays him low. Through the story runs a series of pretty sentimental touches, and the pantomime is exceptional throughout.

Rush.

A decision given by the Court of Special Sessions in New York City last week, said it was illegal to conduct a picture theatre in a tenement house. The exhibitors may appeal from the decision.

The Bruggemann houses in Hoboken and Paterson will reopen September 6.

THE RINGLING CIRCUS SHOWS JUST OUTSIDE DENVER'S LIMITS

Performances Given on Day Billed at Englewood, Despire Denver Authorities and Opposition's Influence, Greatest Circus Crowds in History of City.

Denver, July 29.

The application made on behalf of the Ringling Brothers in the U. S. Court last Friday to prohibit the city from interfering with the exhibition the Ringlings intended giving here on Monday was dismissed, the court saying it had no jurisdiction.

Barred from within the limits of Denver, the Ringling circus showed at Englewood, about seven miles from the city. The street car service is 36 minutes. There was no local population to draw from.

In the morning the circus attempted to send a band through the city in a street car, but the police prevented.

Nothing else of importance happened around the city or at the lot as far as has been learned.

The first section of the circus reached Petersburg Sunday night at seven, with a mile and a half haul over hard roads to the stand.

The circus did a record-breaking business in spite of the fact that it rained a few hours before the show. Never before in the local history of the circus business has such crowds visited a lot in this city. The unprecedented amount of free advertising received by the circus on account of the city not issuing a license caused thousands of people who never attended a circus to emigrate to Englewood.

Shortly after the afternoon performance the evening crowd started to gather, and long before the doors opened the lot was crowded with people. The car service was inadequate. Somehow the news leaked out that there would not be sufficient cars to carry the crowds to the grounds, and vehicles of every description were called into service, bakery wagons, express carts and moving vans being in predominance. Taxicabs and automobiles by the hundreds wended their way to the grounds, and for the seven miles from the heart of the city to the grounds there was a stream. It looked like a big parade.

Every car carrying passengers was crowded to suffocation, and dozens of men and boys sat on top of the cars. Thousands of people lined the sidewalks watching the mobs. The afternoon performance was given to a packed tent. Denver doesn't often get to see an attraction that has had as much notoriety given it as has the Ringling show, and it will be a long time before they forget the sensation caused by the advent of the circus.

Julius Steger returned to New York this week.

A cable from Stockholm on Monday received by Al Sutherland said a fire in that city, where the Gregory Family was playing, had destroyed all their property.

WALLACE RETIRE? NOT YET!

Chicago, July 29.

Showmen now in Chicago—and it must be remembered that that class pretty much all the showmen not actively engaged at this season—regard the rumor of Ben Wallace's retirement from the show business with suppressed laughter.

It is common knowledge here that he has signed contracts re-engaging R. M. Harvey as his general agent for two years more. Beside that J. P. Fagan's contract with the show was for two years, and has another year to run. That, according to the wiseacres, settles the show for another year at least. Quite outside of these arrangements the idea of Wallace, one of the shrewdest showmen in the big top business, in which he has amassed a fortune, retiring is hailed with loud noises expressing disbelief.

EXTENDING WILD WEST SHOW.

Late last week it was reported that Joe Miller had left the "101 Ranch" after the Portchester (N. Y.) stand, and had started back to Ponca City, Okla., with the intention of picking up 50 more bronchos from the big ranch and bringing them east with a corps of riders. The idea seems to be that the Miller Bros. are so thoroughly pleased with the showing they have made in New England and North Atlantic territory that they are willing to spend more money this season.

"Zack" Miller, one of the managers, is reported to have declared that the "101 Ranch" outfit was so thoroughly satisfied with its eastern trip that the same country would be covered next season, and (this with a reservation as to possibilities of getting in) if there was any way to do it, the "101 Ranch" organization would come into New York City next year.

It was the opinion of expert showmen that if they tried this experiment they would have to content themselves with a stand in the Bronx or some point north, it being accepted by circus operators that a tented outfit will not be permitted to come into Manhattan Island by the fire department and Mayor's office.

The "101 Ranch" plant is said to have made money during the Boston stand of a week. After leaving the Hub they drew satisfactory audiences in almost all their stands. In Portchester, N. Y., the grandstand overflowed and spectators were seated in the arena.

The report is supplemented by the rumor that one of the Brothers is contemplating a trip to Europe next November. What the purpose of this journey is has not yet been made plain, but the circus folk in New York have a keen suspicion either that the Millers will bring over an important feature or that they are looking the field over as the ground for possible invasion. The addition of a "Congress of Rough Riders" is not at all unlikely; it is surmised.

DENIES "GRAFTING" CHARGE.

Grand Forks, N. D., July 29.

The Grand Forks Herald printed a story to the effect that Fred Buchanan, proprietor of the Yankee Robinson Show, has made a demand upon that paper for a retraction of the charge that there had been trouble while the circus played Westhope, caused by the "grafting" games which accompanied the circus, it was claimed.

The Herald says Buchanan denies absolutely that there is any grafting adjunct to his circus, and points to the fact that his show is transported by the Great Northern R. R. as proof, that road carrying no fraudulent concerns. Buchanan says but one show was billed for Westhope and that in the afternoon, so there was no cancellation of the evening performance as the Herald article stated.

The Herald says it will fully investigate the source of the information received by it on the Westhope affair, which came in through usual news channels, and publish the result, regretting if an injustice had been done by it to the circus or management.

BURKE'S WILD WEST MOVES.

Billie Burke's "Wild West" has moved from Clason Point, New York, to the Palisades, New Jersey. If it has not yet, it will. Anyway the "wild west" season at Clason Point is all over as far as Burke is concerned.

The Indian impresario is scouting around for a couple more red natives to add more color to the organization, and will probably introduce a "hold up" to the next exhibition as an additional attraction to the regular performance given.

If Palisades Park doesn't give up as it should, Mr. Burke and his show will move again, keeping on the go until the snow drives the Indians away—if the "horses" and "cowboys" don't rebel.

"YOUNG" JOHNNY SHOWS BOOKS.

Chicago, July 29.

One of the most interesting items of circus gossip in Chicago this week was the report that Oliver Scott, general agent, and George Aiken, railroad contractor, and both old-time adherents of "Gov." Robinson, had abandoned their advance work long enough to go back to the show and demand of "Young Johnny" Robinson, who has taken over the "Ten Combined," assurances as to certain particulars in the handling of the show, declaring that unless they were satisfied they would abandon their posts. "Young Johnny" is said to have met the dissatisfied agents and shown them the figures proving that the independent concern had not up until a few days ago shown a profit.

SEATTLE LICENSES RINGLINGS.

Seattle, July 29.

Though an attempt had been made through the Chamber of Commerce and the Exposition to have the city authorities refuse a license for the Ringling Brothers Circus to exhibit here Aug. 19-20, one was issued by the Comptroller last Saturday.

The circus paid \$600 for two days, besides \$40 for two side shows. A \$500 bond was filed with the Health Department.

It is claimed that the tent will hurt the Exposition badly while it remains in town.

TITLE WITHOUT JOB.

Chicago, July 29.

The Yankee Robinson Circus has on its staff a "manager of Car No. 2" in the person of F. M. S. Ridge. The Yankee Robinson has no such institution as "Car No. 2," nor has it any advance brigade which could be classified under such a head. What the Y. Robinson concern actually has is the possession of an advance car once operated by the Lemon Bros. show.

However, a "No. 2" car is now lying up in the Des Moines freight yards, and it would occasion no surprise if it started out shortly with Ridge in charge.

SELLS-FLOTO WALKS AROUND.

Chicago, July 29.

The Sells-Floto Circus did very well in Duluth Monday, following the Barnum-Bailey show into that town. Circus people are wondering how it happened that the independent organization got into the lake town just after the Big Show without resorting to "opposition billing."

The Sells-Floto scheme of no opposition billing seems to work satisfactorily, for the show is reported to have played to more than \$5,000 on the day in Duluth.

The Tammen aggregation gave up the plan of playing Milwaukee upon learning that the Morris-Rowe outfit had made the town for a week. Tammen's forces will, however, play a number of cities around Chicago, including Waukegan, Gary, Chicago Heights and Hammond.

Joe Wood is booking in acrobatic and animal acts for the big annual amateur society circus at Long Branch, N. J., to be held August 14. The society is a big summer event in the seashore town every year and is attended by the fashionables who make their summer home along that part of the Atlantic Coast. The proceeds of the circus go to the charitable institutions of Monmouth County.

Joe Miller, of the "101 Ranch" Wild West, came to New York on business this week, came to New York on business for one day this week while the outfit was playing Poughkeepsie.

C. J. Sassaria, clown and performer with the John Robinson shows, suffered a breakdown last week and was compelled to leave the show, going from Columbus to Denver.

The Joe Boganny Troupe arrives this week, and will travel with the Cohan & Harris Minstrels after playing a week at the American Music Hall, Rockaway Beach.

Fentelle and Carr, after a long absence from New York, make their reappearance at the New Brighton Theatre next week.

Ed Canter, a vaudeville comedian, has been engaged for Sam Scribner's "O, You Woman!" show.

The Tempest and Sunshine Trio open for the Orpheum Circuit in Chicago Aug. 10.

A number of the small time houses in New England will reopen around the middle of August.

AMERICAN.

In the theatre upon a theatre at the American Monday evening, the bill may not have compared over favorably with the one of the previous and opening week, but the audience did, so the management worried not. The American Roof caught on from the take-off. The Roof itself is one of the biggest attractions there, and the crowds it is drawing are not discriminating, caring not so much for the show as a whole as for some particular feature or features in it.

In this division Eltinge comes first, for he possesses the power to draw the nice people. They must go to the American to see Eltinge, for there is only one in Eltinge's class. His work is superb as the girl, and if the young man continues his unapproachable types of the American girl only, there will be but very few of the genuine article on the stage who can touch him for looks.

This week Eltinge has replaced his "In-cense" dance with a "Corba" series of arm manipulations, a "snake dance" without a snake, not even a cobra. If Mr. Eltinge wishes to set it forth as an impersonation of a snake dance, it is wonderfully well done for a man; if he wishes it to stand by itself, it's just a dance and just about passes. The "snake dancing" art, or the art of dancing seems to have developed into the possible number of gesticulations or movements one can make with his or her arms or body. The "art" dancers are forgetting all about their feet.

"Consul," the "monk," and also a premier attraction is a "freak" with a limited life on and off the stage for that matter. The chimpanzee has his off performances, sometimes working quite well and then again, not so very much in earnest. It is the "monkey" portion of the act or the natural things "Consul" does on the stage which amuse the most, but that the little beast is apt shows by the improvement made in the roller skating, since the opening night of the American run.

There are still a couple of pantomime dances in the show, Grace La Rue's and Guerrero's. The many holdovers on the bill might have helped the conclusion this week's program is not equal to last's. Perhaps to the first comer it pleased as much. Miss La Rue is following all the dances and Guerrero, Grace appearing next to closing. She has one crackerjack song, and wears two extremely handsome and expensive gowns. The pantomime comes fifth, although she secures some applause for her work in it. So does Guerrero for that matter.

Some new and very funny little tricks have been inserted by Collins and Hart in their burlesque strong act, and though everybody may thoroughly know the number, they make you laugh at every repeat.

Rapping ex-police Commissioner Bing-ham did not seem to be relished by the audience as done by Cliff Gordon in his "Dutch" monolog. Gordon had a great deal of current local matter, even going so far as to mention the new building code. Otherwise Mr. Gordon did fairly well.

The Marimba Band had their soothing music after the intermission, and John

FIFTH AVENUE.

You've got to give it to Charles Case. The comedians who could have pulled the show out of the slough of despond as he did this week could be counted on your fingers. In the arrangement of the bill Bert French and Alice Eis (New Acts) have what they choose to call a "Vampire Dance," quite the limit of bald sensationalism. When finishing, they left an audience quite limp with astonishment at so daring an exhibition, and all but breathless.

It was an easy money bet that the following act was going to have tough going. But Charley Case ambled on with his piece of string, and ridiculous talk. Before speaking half a dozen lines in that foolish, droning song at the opening the audience had forgotten the gloomy horror that went before. Case drew down the laughing hit of the bill. Applause honors went to "Schoolboys and Girls," and Gus Edwards in his single singing turn.

Anita Hendrie, David Miles and Co., programed for "No. 3" in their one-act melodrama, "The Marshal," opened the show Monday evening. Sadie Jansell rings a change on the conventional series of impersonations by showing how different of the well-known vaudeville stars would handle the same song. If memory serves May Tully did something of the same sort in "Stop, Look and Listen," some time since. Miss Jansell carries her mimicry off neatly enough, and her good looks does the rest to bring her in a winner.

The Three Hanlons (New Acts) moved to "No. 3" from the opening place, scored an undoubted hit. Gus Edwards followed. The act has been changed around a little. In the new scheme the girls in the box have lost some importance. They come into the proceedings under the spotlight only for a moment or two during "School-mates" when Gus and Leo Edwards (Gus being at the piano for the number and Leo standing forth to sing) join in the choruses for some flossy harmony. A youngster who sang "My Cousin Caruso" from the audience was a big applause getter and an invitation to join in in singing, congregation style, "Up in an Aeroplane," left the audience in high good humor. All this involved a good deal of work not contributed by Mr. Edwards himself, but he handled the leadership in capital style and drew an immense amount of applause.

"Schoolboys and Girls" has a splendid new finish. The "Schoolhouse" drop is lowered in "one" after the classroom scene and the kids troop out as though at recess time. They are rigged out in makeshift soldier clothes with paper cocked hats and several carry drums, playing soldier in "kid" fashion with a new number, "The Paper Hat Brigade."

It is likely that the presence of Mr. Edwards on the same bill brought about a change in the musical program. "Sun-bonnet Sue" had already been sung by the composer, but that was the only conflict, even "Schooldays" being dropped by the act. "Twinkle, Twinkle, My Little Star" and "Omaha" are musical additions to the "School" act.

Rush.

Le Clair opened the show. Lafayette's Dogs, one of the best animal attractions ever in New York (held over), and the 3 Azards and "7 English Romps" (New Acts) also appeared.

Sime.

NEW BRIGHTON THEATRE.

It's some enjoyable show that Dave Robinson boy is putting forward at the Brighton Theatre this week. Tuesday evening there was an audience present as good as the performance, which means an almost capacity house.

A big hit was Maurice Levi and his band, the latter reduced to fifteen pieces, with about the same repertoire as the last time the bandmaster appeared in vaudeville. The exceptions were "My Cousin Caruso"; a ballad (cornet solo, and not by Herbert L. Clarke, who is still with the organization), and the "March of the U. S.", the piece arranged by Mr. Levi to act as a finale in "The Follies of 1909," where it is the foundation of "The Battleship Scene."

The other two big hits were Cecil Lean and Florence Holbrook, and Al Jolson. Mr. Lean and Miss Holbrook have nearly all the same songs first sung around New York last spring, Miss Holbrook handling "Mrs. Casey" now to several encores, a pithy new verse for each. Lean's "Fan, Fan" is seasonable, and a large laughing number, full of good ball slang. The couple were obliged to exhaust their run of matter, the new and old "patter songs" striking home. There may be "patter" imitators of these two, but they prove themselves the originals by their own and only way it is handled.

Next to last Jolson did exceptionally well, particularly toward the closing. His talk has been changed about since last season's minstrel tour, and Jolson is far up on the list of blackface monologists, though he should strengthen up his present opening.

An added number to the bill were Eddie De Noyer and the Danie Sisters, the latter a couple of extremely good acrobatic dancers who might look better with different dresses. De Noyer is about the lightest fellow on his feet yet brought to notice, this assisting him greatly in dancing and acrobatics. He changes character costumes a couple of times, giving the girls breathing spells and a chance for a change also. De Noyer has some talk in between times. He has taken the "Hortense" (fat girl) idea from Nat Wills, and reversed it, speaking of a very "skinny" young woman. Where Wills says "They used Hortense as a model for a hansom cab," De Noyer relates that his girl was a model in a pipe factory. In the facial make-up of a tramp De Noyer recalls Wills considerable in his methods. He was very much liked and the act went over rather well almost all the way.

Too many impersonations of "great men" were given by The Great Westin, who leaves the stage for each change, finally appearing as Queen Victoria, but without removing any wig for this, as for the others, arousing a suspicion, Victoria is the last. Westin's face is fitted for his impersonations excepting two or three, especially Buffalo Bill and President Taft. The audience applauded his Napoleon, but shied on one or two of those nearer home.

Julia Frary, a new young woman in a single act hereabouts, and Reno and Smith were also on the program, while Ancilotti and his "mind reading" dog did very well, the comedy of the man winning out as has always been the case with this well worked act.

Sime.

BRIGHTON MUSIC HALL.

Arthur Hopkins has done well by his patrons this week in offering a smooth, clean show. A conspicuous point of merit is that the proceedings get under way early and interest is worked up steadily to the closing turn. The scheme of placing a whirlwind, whoop-hurrah number in the "No. 2" spot recommends itself. The audience is seated and settled for the evening by that time and a bright, fast act wakes them up and puts them in the humor to be easily entertained. For this purpose The Golden Troupe of Russian Dancers is employed this week. The Golden aggregation does for Russian dancing what some of Hassan Ben Ali's organizations have done for fast acrobatics. The number employs ten people and almost every one does a whole day's work in the twelve or fourteen strenuous minutes they hold the stage. The stage picture is bright with highly colored costumes and the semi-delirious dances make a whirlpool of movement back of the footlights.

Hibbert and Warren followed, scoring the applause hit of the first half. "Rag" piano playing of the finest, lively soft shoe stepping, a song or two and the comedy dance of the blackface member kept things moving nicely. There are one or two intervals of talk which were not so entertaining, but the rest of the turn went tremendously. It does seem, nevertheless, that a pair of skillful specialty artists with something of a reputation make a mistake when they fall back upon ancient "gags" to fill in half a minute of their turn. One of their jokes was framed about that hoary patriarch about "the scent (cent) off the \$4.99 coat." The audience was still applauding when the stage hands moved the piano into the wings.

Eva Williams and Jack Tucker appear to diminished advantage in their sketch "Driftwood." Miss Williams has a role closely resembling her old pathetic wail characterization, but Mr. Tucker has fallen from high estate into a comic Irishman. The program gives him the name of "Lonesome," thereby, seemingly, seeking to give him a sentimental value, but he never suggests anything but a conventional Irish comedian. At the finish the pair work up a capital bit of pathos, but some of the preceding passages were a bit tiresome.

Intermission almost emptied the house Tuesday evening, but The Great Lester, who opened the second half, playing a return engagement this summer, picked the show up quickly after the interval and closed to a real demonstration. The act remains about as when it was first shown to the metropolis. Lester gets a good deal of comedy out of the expert manipulation of his dummy, and in several places secures large comedy values from long pauses in which the figure does funny pantomime.

Edmond Stanley and Co. and Marie Dressler (New Acts) followed in the order named, Miss Dressler being far and away the hit of the evening.

Van Cleve, Denton and "Pete" made a satisfactory closing feature. Following Miss Dressler's laughing quarter of an hour, it took a turn with robust comedy to hold down the job and the Van Cleve-Denton combination filled the bill.

Rush.

Jack Lee commences a return engagement over the Poli Circuit on October 18.

VARIETY ARTISTS' ROUTES FOR WEEK AUGUST 2

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 1 to AUG. 8, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO ENSURE PUBLICATION.

A B C D Girls 320 W 96 N Y O
Abellon H & B 779 State Bridgeport
Abdallah Bros Three 1235 Golden Gate Frisco
Adair Art 501 S 50ville Av Oak Pt Ill
Adams Edward B 115 Strand London
Adams & Kirk 1553 Broadway N Y
Adams & Mack Crystal Denver
Adams Billy 744 Shawmut Boston
Ador Trio 2236 N 3 Phila
Adelyn Box 240 Champlain Ill
Adler Flo 444 Cleveland Chicago
Ahearns The 290 Colo Av Chicago
Albani 162 W 50 N Y
Albense & La Brant 212 E 25 N Y
Alburtus & Millar Palace Tyneouth Eng
Aldrich Blanche 143 Clayton Athens
Alexandra & Bertie 112 Central Oshkosh
Alexis & Schall 327 E 35 N Y
Allen Chas H 481 S Morgan Chicago
Allen-Delmain-Alton 840 Madison Brooklyn
Allen A D Co 74 Pleasant Montclair
Allen Violet & Co 222 E 14 N Y
Allen Leon & Bertie 112 Central Oshkosh
Allen & Francis 511 Shotwell San Francisco
Allen Ed Campbell Bros C R
Allison Mr. & Mrs E Haddon Conn
All Hunter & All N Y Av Jamaica N Y
Alpha Quartette 121 Washburn Av Chicago
Alpine Troupe Cole Bros C R
Alrous Zoeller Trio 200 Hamlock Brooklyn
Alvanzo & Co West Middletown O
Amber Julius 234 Nott Av Long Island City N Y
Amatis Sisters 104 E 14 N Y
American Trio 56 Penn Newark
American Newsboys Quartet Richmond Htl Chicago
Anderson & Evans 508 Gates Av Brooklyn
Angell Sisters 713 W New York Indianapolis
Apollo Bros 548 W 4 N Y
Appel Quartet 50 N State Chicago
Ardo & Bado 500 E 94 N Y
Armspa Troupe 351 E 15 N Y
Arlington Four 10 Orpheum Spokane
Armstrong Grace Orpheum Portland
Armstrong & Verne Union Htl Chicago
Armstrong & Clark Orpheum Los Angeles
Arnold & Felix 50 & Henry Jamaica
Arthur Mae 18 Unity Boston
Arville Dorothy 1 W 58 N Y
Askins The 430 Madison Highland Pk N J
Atkinson Harry 21 E 20 N Y
Auburn Lee 14 Probel Ill Hamburg Ger
Auburns Three 335 Beasco Somerville Mass
Avers The 37 Haygate Southend-on-Sea Eng
Austin & Sweet 1553 Broadway N Y
Austina The 23 Ward Rockville Conn
Avery W H 5006 Forestville Chicago
Avil & Grimm Reliance Club Oakland
Ayres Howard 910 Ritzer Phila
Aysards The 229 W 58 N Y

Bader La Velle 383 N Christiania Av Chicago
Baker Harry 3334 Kane W Philadelphia
Baraban Russian Troupe 109 E 116 N Y
Barber Tom 697 Main Hartford
Bards four Idora Pk Oakland Indef
Ballets The 519 E 14 N Y
Ball & Marshall 330 Lincoln Pl Norw Pk Chicago
Banyan 104 E 14 N Y Tansig
Barlowe Mollie 342 Dearborn Chicago
Barry Lydia 77 Bay 32 Brooklyn
Barry & Richards Dingman's Ferry Pa
Baron Reming & Co Bell Oakland
Baron & Crawford 12 S Av N Y C
Baron & West 418 Strand London Eng
Bart Ethel & Co Genl Del Ocean City N J
Barr & Evans Geml Del Ocean City N J
Baron Rube 30 E 58 N Y
Baron George 3002 Fifth Av N Y
Barrow Billy 1215 Jefferson Av Brooklyn N Y
Barrett Sisters 1944 N 31 Phila
Barrett Geo A 211 Missouri Toledo
Barrett & Bayne 87 Wolcott New Haven
Barrett Marjorie 4508 Filmore Pittsburgh
Bartell & Garfield 3500 E 53 Cleveland
Bates & Melville 70 Grayson New Haven
Batro & McKee Myers Lake Pk Canton O
Bayan Nora New York Roof N Y
Beam Will 1553 Broadway N Y
Bean & Hamilton 339 Hickory Buffalo
Bean Wm O & Haddon Atlantic City
Beane Ronald Robbins C R
Be Asa Doc 337 So 28 Louisville
Beard Billy 588 Capitol Av Atlanta
Beauvais Meridor & Co 274 Indiana Chicago
Bedini D 285 W 38 N Y
Bedini & Bonia 108 S-O Bldg Seattle
Becher & Mayo 1553 Broadway N Y
Bedini Musical 340 E 87 N Y
Bedford Troupe Ringling Bros C R
Bell Tom Smith & O'Connor 2406 Albemarle Bklyn
Bell Arthur H 488 12 Av Newark N J
Bellmonte H & P 30 W Missouri Kansas City
Bennett Trio 206 W 67 N Y
Bennett Laura 715 W 76 N Y
Bernard & Elbert 956 E High Columbus
Bernice & Howard 3007 Calumet Chicago
Bernier & Stella 23 Haywood Providence
Berol William 104 E 14 N Y
Beyer Ben & Bro 1496 Bryant N Y

Rehrad Musical 52 Springfield Newark
Bersford Helen & Co Bijon Duluth 9 Unique Minneapolis
Bergey Nicola Oriental Village Expo Seattle
Bertina & Brochway 311 Third N Y
Betram Robert H & Co Crystal St John
Beverly Billy 1534 Broadway N Y
Beverly & West 283 Delaware Buffalo
Biff & Bang 175 Bruce Newark
Bimboe The 604 Pacific Av Applaton Wis
Blamph & Hahr Glace Bay N S
Blaney & Wolfe 337 W 44 N Y
Blamph & Hehr Davidson's Moncton N B
Blimes Joe 1533 Broadway N Y
Black & White Trio 406 Columbus N Y
Black Katherine 90 Hill Chicago
Black & Jones 113 W 30 N Y
Black's Marionettes 1000 S San Joaquin Stockton
Blessings The Jardin de Paris Paris France
Blockson & Burns Fairbanks N J
Blondell Marjorie & Co 28 N Y
Boles Sensational 1319 Vyne Av Bronx N Y
Booth Gordon & Booth 1553 Broadway N Y
Boys May Port Washington L I
Borden Zeno & Haydn 503 Chase Av Joliet Ill
Bowers Walters & Crocker Brighton Beach N Y
Bowen Bros. 1553 Broadway N Y
Boyd's Two 1280 So Decatur Montgomery
Boyer & Bell Del Roy Htl Cleveland
Boys in Blue 340 E 21 N Y
Brachard & Co 124 Bloomington Indianapolis
Bradley & Ward Star Sault Ste Marie Mich
Brady & Mahoney Wadsworth's Pk Erie Pa
Brady Owen 44 State Auburn
Bradford's The 230 W 41 N Y
Brands Musical 67 So Clark Chicago
Bransby & Williams Variety Toronto Indef
Bransby & Williams 110 Stockton W Pittsburgh
Breakaway Barlowe 301 E 14 N Y
Brenner Samuel N 3055 Tulip Phila
Brennon & Downing Majestic Denver
Broad Billy 1553 Broadway N Y
Brockman Slater 2264 Jackson Boula Chicago
Bingham Anna E 28 Merch Binghamton N Y
Brinkley, The, 424 W 58 N Y
Briston & Briston 708 Lexington Brooklyn
Brook Temple & Co 28 W 31 N Y
Brooks & Denton 670 6 N Y
Brooks & Jeannette 861 West N Y
Brown & Sheffall 549 W 59 N Y
Brown Harris & B Riverside E I
Brown Rothwell 407 W 13 N Y
Brownlee The F B D No 2 Topeka
Browning & Kallier 2139 E 16 Brooklyn
Browning Mr. & Mrs 36 Spruce Corona L I
Brunette Crying 231 Cross Lowell
Bruno Max C Rialto Elmira N Y
Burse & Grine 698 Budd W Phila
Bucks Four 72 E N Wash D C
Buckley John Lyric No Yakima Wash
Buckley John c/o Van 205 E 14 N Y
Buhler O H 1363 Putnam Brooklyn
Bunch of Kids Co 152 Lake Chicago

BYRON A LANGDON LONG ISLAND, MAINE.

Bunch & Alger 2319 N Main Louisville
Burke & Toubey, East Haddon Conn
Burns & Emerson 1 Pl Boulevard Paris
Burt Wm P 133 W 45 N Y
Burt & Daughter 143 W 45 N Y
Burton Hughes & Burton 583 Stanton Niles O
Burton H B Sherman Htl Chicago
Busch Bros Edison Ridgefield Pk N J
Byers & Herman 10 Forest Pk St Louis
Byrne Golson Players Airdome Dallas Tex
Byrne John H W O H Newburyport 9 Orpheum
Brooklyn Mass

Caesar & Co Continental Htl Chicago
Cahill William 308 E Brooklyn
Cameron & Byrne 91 Bartlett San Francisco
Campbell The 121 W 101 N Y

TUDOR BONNIE CAMERON and GAYLORD "ON AND OFF" Week Aug. 2—Freebody Park, Newport, R. I.

Candfield & Carlton 2218 80 Bensonhurst L I
Carbrey Bros 6 Oxford Phila
Cardowne Sisters 244 W 89 N Y
Carla Hilda 327 Riverdale N Y
Carlin Bob 915 Prospect Buffalo
Carr Trio Orpheum Evansville Ind
Carrillo Leo Nyack N Y
Carrara The 19 Perry Pittsburgh
Carson & Devereaux 410 Lime Evansville
Carson Bros 622 53 Brooklyn
Carroll Sisters 216 W 140 N Y
Carroll Nettie Trio Barnum-Balley C R
Carroll Eddie 1553 Broadway N Y
Carroll & Cooke Htl York N Y
Carroll Chas 429 E Ky Louisville

Caron & Farnum 235 E 24 N Y
Carters The 949 La Salle Chicago
Carry & Stampo 53 Court Brooklyn
Caston Dave 1553 Broadway N Y C
Caulfield & Driver Normandie Htl N Y
Caylor & Jefferson 50 Chapin Omandaluga N Y
Celster 74 Grove Rd Clapham Pk London
Chadwick Trio Mt Ephraim N J
Chameroys The 1851 45 Brooklyn
Chase & Carma 2518 So Halsted Chicago
Cheria Doris 22 E 90 N Y
Chevalier 1553 Bway N Y
Chiborne Cabell 324 Security Bldg Los Angeles
Clarence Sisters 350 W 45 N Y
Clark & Turner 146 W 64 N Y
Clarke Wilfred Lambie Club N Y
Clare's Animals Circus Jamestown N Y
Clandius & Scarlet 50 Chapin Omandaluga N Y
Clayton P & Woodland Rd Bedford Pk N Y
Clayton Beanie New York Roof N Y
Clermontas 115 W 30 N Y
Clerise Ethel 303 Livingston Brooklyn
Cleveland C & M Bevere Beach Mass
Clifford & Ames 2512 W Gray Louisville
Clifford & Burke 8 Lagerrell Pk Des Moines
Clito & Sylvester Heasberry Pk Hershey Pa
Clipper Comedy Four Park Albany N Y
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from "coon" songs, and all because Ken Shields inveigled them into singing his new song, "COME TAKE A TRIP IN MY AIRSHIP, WILLIE?" Last week while the above named team were looking for new songs in their travels around they came up to Chas. K. Harris' office, and while there tried over the above song. When it came to singing the patter chorus written by Ken Shields they found the song they were looking for. Dave said, "Come, Ray, let us go some other place and see if we can't find a good 'coon' song." Ray replied, "No more 'coon' songs for me; this is the song for me, and will be the song for the rest of the season. No more 'coon' songs after I have heard

"COME TAKE A TRIP IN MY AIRSHIP, WILLIE?" By Ken Shields and George Evans. This is the best thing I have struck in years. So we will stay right here where we are and learn it before we leave the office, and then we can go on our summer vacation to Sheephead Bay and don't have to worry any more about songs for this season."

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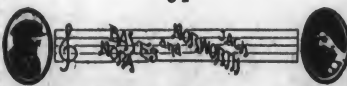
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boro Sept 1 Reidsville 2 Lexington 3 Mt Airy
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peared in a tight fitting black dress, immediately gossiped about among the women. Black is very becoming to her. The comedienne sings everything from a "coon" song and sing them well. Following a number of single acts Miss Raymond did very well, although it might be somewhat trying to uphold the program with songs. Frank Morrell, he of "That" Quartet fame, makes his first appearance alone, in blackface. His voice has improved wonderfully. It is more resonant, clear and voluminous. He is unquestionably the greatest ballad singer of the day, and was one of the big hits. Kelly and Kent again offered their mixture and had no difficulty in arousing liberal plaudits. It is not so easy to create laughter among summer audiences as they did, and without stretching a point they were easily the laughing hit of the entire bill. Charles Montrell is an expert juggler, with agreeable comedy served by a blackface assistant. Donald and Carson have added new material in their Scotch comedy and songs, which always meet with approval. There is a certain spice about the contribution that places them in a class not usually accomplished by others following a similar course. Felix Adler is a Chicagoan, and has never had better opportunities to show his talents, which are varied and meritorious. His dialect songs were liked because of their originality and style of delivery. The Duffin-Rodney Troupe appeared entirely too early. The tricks were accomplished with apparent ease. Several of these have not been seen here before. McGinnis Brothers should not sing even though they are the writers of the songs as announced by one of the brothers. The old remark about requesting the audience to look on the back of the program for the chorus should be eliminated. Perhaps the boys don't know this is '09. Their dancing is excellent and with the songs left out they would give more value. An unnamed comedy is presented by Mr. and Mrs. de Corsia and Co. It has a conventional story revolving about a country boy's love for a demure maiden, who is also admired by a bishop. The reverend gentleman impersonates an Indian and indulges in whoops and war dances for no apparent reason. The comedy enters and a lively scene follows between the two men, such as is enacted in a western melodrama among the comic man and the formidable ranger. The latter removes his disguise and grasps the smiling dancer in his arms. It was a joke, he says, he was her lover. The outfit would do better on a different circuit. The young woman has a fairly good singing voice.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESSBERG.

VARIETY'S Chicago Office.

Chicago Opera House Block.

VARIETY Office, 69 Summer St.

MAJESTIC (Lyman B. Glover, mgr.; agent, W. V. A.).—Several acts worth seeing, even in sultry surroundings, although the Majestic registers lower temperature than any shady spot in the street. The house was nearly "sold out" Monday night. It was not until after the first three numbers, however, that the audience took cognizance of the well balanced bill, considering the period of the season. Headline honors are bestowed upon Maud Raymond, who makes her first appearance here in vaudeville. Miss Raymond ap-

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"Any Old Place in Yankee Land Is Good Enough for Me"
A corker for opening or closing.

"DOWN AMONG THE SUGAR CANE"
The sweetest of sweet songs.

"You're in The Right Church But The Wrong Pew"
Still the season's sensational ooon songs.

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Real Song for Real Singers.

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Just finisher our FOURTH consecutive season over the ORPHEUM CIRCUIT. Agent, JAMES E. PLUNKETT, Long Acre Building, New York. Permanent address—225 W. 38th St., New York. Columbia—"Klein and Clifton's original novelty, 'The Dummy's Holiday,' reintroduce those clever dancers at the Columbia. The stage setting shows a street, with Klein as a flexible clothing store dummy, and Pearl Clifton as a wax millinery model in a store window. Both dummies come to life unexpectedly, then both sing and dance in grotesque poses. The turn is novel and goes big."—St. Louis "Republic."

Dilla and Templeton

Spectacular Contortion Novelty,

"THE GOBLIN'S DEN."

MORRIS CIRCUIT

America's
Foremost
Eccentric
Dancer

SCREAM!!!

THAT ACT IN "ONE."

RIOT!!!

ALFRED K. HALL

Sullivan &
Considine
Circuit

A DANCER WHO IS A COMEDIAN

COMING EAST SOON

OSCAR LORAIN

THE PROTEAN VIOLINIST

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In Vaudeville with

40 Rats, Cats and Dogs 40

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in the WORLD

Best wishes and regards to all friends.

Will soon finish a very successful tour of the PANTAGES' CIRCUIT. ED LANG did the business.

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DICK STALEY

invites all stockholders and their friends, also business men and women, to inspect the display of free gold and quartz taken from the **HUMMING BIRD COMPANY'S** mine.

¶ See the "Big Chief" gold ore that runs from \$100,000 to \$200,000 per ton.

¶ This ore can be seen Saturday, July 31st, Monday, August 2nd and Tuesday, August 3rd, between 1 P. M. and 6 P. M. (Room 233), Knickerbocker Theatre Annex, New York City

The act really ends after her opening song. Millard Brothers play the banjo well, having acquired a number of tricks shown by others. The comedian of the two has a tenacity for telling aged jokes, in spite of the fact that no one seemed to appreciate them. There should be no comedian in the act. Grigolati's Aerial Ballet closed, holding interest until the close.

WILSON AVENUE (J. G. Burch, mgr.; agent, William Morris).—Elverson, Manning and Ford, Frank Milton and De Long Sisters, Josie McIntyre, Blake's Mule, Dorothy Kent, Jessie Russell and Co., Geo. W. Day, Doric Trio, Odell and Kinley, Edith Helena.

BIJOU DREAM (Sig Faller, mgr.; agent, William Morris).—Clark Renell and Co., C. A. Bonny, Emmett Bros., Beatrice Leonard, Gordon Waleton and Co., Lew Naden, The Murthalsers, Mlle. Petoskey.

NOTES.—The New Wilson Avenue Theatre, which Jones, Lutick & Schaffer opened last week with Wm. Morris' vaudeville, drew one of the largest and most enthusiastic crowds ever seen inside a vaudeville theatre this summer, and the indications are the pretty little theatre will do big business throughout the hot spell. The theatre is thoroughly fireproof. There are 1,000 seats. It is beautifully decorated in a color scheme of brown and gold. Two performances a night are given and several exceptionally good acts will be booked during the season.—"The Goddess of Liberty" will open at the Princess Theatre August 10. The first performance will be given at the Majestic, Milwaukee, July 31. Milwaukee is a "try-out" town for all the Slinger productions, and the Majestic, a vaudeville house, is to receive the musical show for the first time since the house was built.—The new piece which Gustave Liders and George Ade are writing for Montgomery and Stone, will be produced for the first time at the Studebaker, this city, the first part of January.—A cloudburst flooded the Bijou, Duluth, last week, damaging the scenery, seats and carpets.—A. Steidler, Jr., who is in the hardware business at Owensboro, Ky., is building a theatre in that town. It will be booked by Sullivan-Considine from the Chicago branch.—The Chicago

office of Sullivan-Considine is now booking for theatres at Port Arthur, Canada; Ft. Williams, Ontario; Aberdeen, S. D.; Janesville, Wis.; Moline, Ill.; Davenport, Iowa; Rock Island, Ill.—Ferullo and his band will soon start on a western trip as far as the coast, playing a special engagement at the Seattle Exposition. The ballet, the feature of the band concerts now delighting large crowds at the Coliseum, will travel with the organization. It is said several musical comedy producers made urgent overtures to the young women who form the ballet and were told they were engaged with the band for the entire season.—Outdoor vaudeville is something new in Chicago. It is similar to the airshows in the smaller towns. The Normal baseball park and Gunther's Park have been converted into amusement places, and from five to seven acts are given there daily.

SAN FRANCISCO

By JOHN J. O'CONNOR.

VARIETY'S Western Office,
2004 Sutter St.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Lily Lena, "Gibson Girl Review," Julius Tannen, Three Donals, Charlotte Parry and Co., Selma Braatz, and "The Patriot."

NATIONAL (Sld Grauman, mgr.; agent, S.-C. W. P. Reese).—The Great Albin! tops a fair bill. Albin offers some big illusions, working on the bare stage without hack or side drops. Gillman and Murray are the laughing hit of the bill with their blackface act. Billy Windom, another cork artist, also solid hit. Wyatt and Rice, "The Unexpected," dropped hard. They are no doubt capable of better work, but their hands are tied in the vehicle they are using. The piece went through without a ripple. The Four Allen Sisters offered a neat dancing act. An Irish number made a good finish and the quartet were one of the hits of the bill. Mabel Carew, assisted by Jack Van Epps, attempted comedy and fell short of the excellent mark. Lassalle and Lane opened the show with a routine of club jug-

gling. Although the boys do not accomplish anything startling, they make a good opening number. Mlle. Riato, assisted by J. Louis Mintz, presented "The Artist's Dream." Mr. Mintz has a good tenor voice and the act scored through this.

EMPIRE (W. Z. Tiffany, mgr.; agent, W. S. O. S. Burns).—Another good show for its size. Buch Brothers, headliners, acrobatic comedy boun-ling act. Although the act scores hard, it would look much better if the costumes were kept clean. Both men work in white sailor suits, and since they have chosen that color they should provide themselves with enough suits to make it possible to appear in a clean one at each performance. The men are hard workers and go through some corking good tumbling. Harry Von Fosson, easily the hit of the bill. Von Fosson has a peculiar way of delivering peculiar stuff, and kept his audience laughing all during his performance. Another good turn is that of Roberts, Hayes and Roberts. The piece made a good laugh provider. Princess Wladeneroff is a neat tumbler and was well received. Steele and Mc Masters opened the show in a skating act.

WIGWAM (Sam Harris, mgr.; agent, S.-C. and W. S., jointly).—Leo Cooper and Co., Dumitrescu Vermette Troupe, Kelly and Reno, Virginia Grant, Martinez and Martinez, Darling Darts, Borden, Zeno and Hayden Brothers, Wise, Milton and Co.

NOTES.—Charles L. Cole, personal representative of Alex. Pantages, is in town for a short stay.—Desperado, who is doing his leap for life at the New Chutes, broke one of his toes at the Sunday performance and was forced to abandon his trick for the balance of the week.—Madam Wanda is preparing to undergo an operation in a local hospital.—Dan W. Rearison, manager of the Electric, has arranged to play vaudeville at his house, booked through Bob Burns.—Blossom Seeley has closed with the Murray and Mack show and may join the Fischer Stock show here.—The Papke-Ketchell pictures are being shown at the Novelty this week.—Bob Burns announces that he has secured the booking of Recreation Park at Fresno.—Bert Levey has returned from the South and succeeded in adding a few more links to his chain of houses.—Albin! and Tom Murray, of Gillman and Murray, had a one-

MAURICE LEVI AND HIS STAR BAND ★★ NOW PLAYING ★★ ★★ VAUDEVILLE ★★

"A SENSATION."—Sam McKee, "Telegraph."
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Regards to all friends.

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SAN FRANCISCO "EXAMINER," July 19—"If little Lily Lena had but yielded to the persuasion of applause yesterday afternoon and given us all her assortment of songs and smiles we would have been willing to accept, it is a sure, sober assertion that some of us would have missed our dinners."

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ORIGINAL CHARACTER SKETCH.
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JOSEPH K. WATSON

Notice to the boys.

Ask HENRY FINK.

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Ten dollars will be paid for all other manuscripts accepted.
The names of the prize winners, if it be so desired by the author, will be printed on the picture.
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All manuscripts must be typewritten on one side only.
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Manuscripts must not be rolled—they must be sent flat or folded.
Scenarios must be original and full of action and life.
Remember no lines are spoken—the action must tell the story.
Competitors may submit as many scenarios as they choose.
The competition will CLOSE SEPTEMBER 5, 1909.
It must be understood that all manuscripts submitted are subject to the rules governing this competition.
To insure the return of rejected manuscripts, postage covering same must be enclosed.
All manuscripts must be marked "FOR COMPETITION" and addressed to

GASTON MÉLIES,
204 East 38th Street, New York City.

round encounter on Sutter Street one day last week, and Albini finished a close second. But later the man of magic armed himself with a steel pipe and went looking for the blackface actor. They met in front of the National. Murray has carried one arm in a sling since. Albini wants safe bet that the steel pipe will do another turn if the two meet. Albini is doing some tail threatening.—Manager Tiffany, of the Empire, had a new window built in his office lately and the neighbors can see him work now. To make matters worse, he purchased a Panama hat in Sausalito.—Manager Hart, of Hart's theatre, San Mateo, closed an act last week. He might have waited until the actor got back to Frisco and then wire him that he was closed. San Mateo is an awful place to close an act. Yonkers doesn't figure while San Mateo is in the running.—Pearl Wilkerson is directing a musical comedy company at Reno, Nev.—"Pop" Grauman has a number of wagons going around town carrying banners announcing that he is running for Mayor on the Republican ticket. He promises a prosperous administration and says his policy is a liberal and broad-minded one. Liberality is "Pop's" chief asset and once elected it's safe to say he will tear down the Golden Gate and let the boys go the limit.—Mr. Muller, manager of the Orpheum, Spokane, is in town to celebrate his mother's golden wedding.—Charles Oro and a company of nine people sailed for Honolulu 17 for a six week's engagement in that country.—Edward Keith, proprietor of the Iris Theatre, Globe, Arizona, is in town arranging for his bookings for the coming season.—Harry Von Fossom leaves for New York Sunday to join the Cohan and Harris minstrel show.

DENVER

By HARRY K. BEAUMONT.

Office, Crystal Theatre Building.
CRYSTAL (Wm. A. Weston, gen. mgr.).—Robert Bertram and Co., in "The Story of the Rose," clever playlet, capably handled Genaro and Theol, equilibrista, novelty and hit; Lew (lick), dialect singing comedian, individual hit. He handles his song nicely; also has good voice and appearance. The MacDonald Trio, bicyclists, while they offer nothing new, present all the tricks in a clean, snappy manner, which brings forth the desired reward. The little girl member is something of a wonder. Louise Byrd, "The Colonial Girl," sweet soprano voice and scored big in the opening spot. Business good.
TUILERIES (Chas. Jacobs, mgr.).—Vaudeville in the Airdome. "Broncho busting" and balloon ascension, free attractions. Unusually hot weather has made it good for the parks.
LAKESIDE (Frank Burt, mgr.).—Van Doren's Band, free attraction. The usual concessions, all doing nicely. Business at night very good. Park too hot in daytime to do any business.
NOTES.—Martynne will play a few weeks for the W. S. when through with the S.O. time.—Dawson and Gillette opened on the W. S. time for a short tour prior to opening in the East with their new act.—The Orpheum opens Aug. 2, the earliest opening in the history of the house. All the other theatres will open on the same date.—Elitch's Gardens are getting the lion's share of the summer park business owing to the excellent productions and the wonderful beauty of the park. It is more like a home garden than a public park, and is one solid mass of flowers.

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THE
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Ga Moh An Shin (Think it over)

Gone for 40 weeks with Sim Williams' "Imperials"

Are you booked solid?—Yes.
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"My Wife's Gone to the Country"
(Hurrah, Hurrah)

A HIT—that's what they all say. Can you blame them? Never fails to take from 5 to 10 encores. Get it now.

"Beautiful Eyes"

Sweeping the country like a new broom. If you're not using this song, get busy—sure fire.

"Good Bye, Girlie, and Remember Me"

A march song that will march any act into the good graces of any audience and hear them shouting for more.

"I'm Going to Do What I Please"

Use this one, please—please yourself—please your audience—please your manager, and please get your salary raised by using this song.

"The Star, the Rose and the Dream"

Something you have been looking for in a high class song—hearing is believing.

"Sweetheart's a Pretty Name When It Is Y-O-U"

Like the title—hear the melody—you will use it.

"Sadie Salome Go Home"

A bigger hit than the dance ever was. For a comedy song you can't beat it.

"Wild Cherrie Rag"

Without a doubt the greatest "rag" ever written, RESTRICTED FOR MAUD RAYMOND.

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AN ELECTRICAL SENSATION, IN-
FINITELY SURPASSING ANY ACT
OF ITS KIND EVER PRESENTED
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SISTERS DOLLYBEAUTY, GRACE AND ABILITY
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"I DON'T CARE"

Booked solid until June, 1910

Material by THOMAS J. GRAY

JUST LON HASCALL

Jack Singer's "Behman Show."

COMEDIAN

There is only ONE MIKE BERNARD

And he is at the HAGUE, San Francisco, Cal.

Anyone using my name hereafter will have to fight me or Stanley Ketchell. Address care VARIETY, San Francisco Office

THE FREY TRIO

Big Success.

THIRD WEEK AT HAMMERSTEIN'S, AUG. 2.
ENGAGEMENT INDEFINITE.

PAT CASEY, Agent

This Week
(July 26)
Keith's
Philadelphia
Season 1909-10.**DAZIE**In
PANTOMIME

Under the Direction of MARK A. LUESCHER.

JUST CLOSED 22 WEEKS SULLIVAN-COXSIDE CIRCUIT.

PRIMA
DONNA
SOPRANO**SARAH LOUISE COGSWELL**Former Partner of the Late Harry C. Stanley.
STANLEY AND WILSON-COGSWELL.

TIME SOLICITED.

Care of VARIETY, Chicago Office.

New Business Methods each day you'll find in most every occupation
And the Man that builds his own idea soon has an imitation.
So what's the use of writing down your thoughts of imagination,
When the Thief GETS IN with what you've written and you get the (Carrie Nation).
P. S.—Will accept next Season in Vaudeville. 6 Characters, 3 Musical Novelties.

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OCEAN AVE., PATCHOGUE, L. I., N. Y. (FOR THE SUMMER).



Direction of REICH AND PLUNKETT.
Permanent address—7 So. Indiana Ave., Atlantic City (both 'Phones).

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The only dogs in the world performing these tricks.

Close on the Fantasia Circuit, Aug. 30th.

Murray's Famous HAND BALANCING DOG and the CANINE "APACHE" DANCE.

LOUISE DRESSER

IN VAUDEVILLE

5th Ave. Theatre this week (July 19)

Direction, M. S. BENTHAM

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"I Love My Wife, But Oh, You Kid"

PLAY FAIR

AND USE THE ORIGINAL SONG BY
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VICTOR KREMER CO.

"Jungle Moon"

GREATEST MOON SONG EVER WRITTEN

"I Want To Go To The Ball Game"

A REAL BIG HIT

152 LAKE ST., CHICAGO

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At the NEW BRIGHTON THEATRE NEXT WEEK (Aug. 2)

On at 4:45 and 10:45

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THE LITTLE PUBLISHERS WITH THE BIG HITS

KELLER MACK & FRANK ORTH

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KEITH'S (Geo. Clark, mgr.; agent, U. B. O.).—The Fadettes, in "pop. concerts"; Marion Garrison, magnetic and popular; Dankman-Schiller, acrobats, about the best ever; Fox and Miller, ship Sisters; Campbell and Bates, comedy skit; Morrow and Schellberg; Veronica and Hurl-Falls; Ed Morton.

GLOBE (E. P. Jeanette, mgr.; agent, direct).—Kelly and Marr, Clark and Hanson, Cunningham and Fowley, Billy Pryor, Manley and Merrell.

AUSTIN & STONE'S (Stone & Shaw, props; agent, direct).—Marino and McCloskey, wrestlers; Sampson, strong man; The Begorells, half players; Devere and Devere, comedy cyclists.

NORUMBEGA PARK.—Menetekel, Kendal, Weston and Co., Gray and Graham, Wm. Chase, La Belle Troupe.

PARAGON PARK.—Bigney, high diver; Bon netti, balloonist; Mile. De Fontaine and Stallions, Lee Ferro, pole expert.

NEW PALACE (L. H. Mosher, mgr.; agent, direct).—Kit Carson, cowboy rifle shot; Houseley and Russell, Burnham and Greenwood; Cody and Lynn, dancers; Al Caproni, singer.

HUB (Jos. Mack, mgr.; agent, direct).—Maidie, Lemuels and Lemuels, Bates and Neville, m. p.

NOTES.—The Morris office here has this week added the Orpheum, Newburyport, the Gem at Bangor, and houses at Leominster and Webster to their list.—All of the booking for the small time hitherto done from New York has been transferred to Boston, with 15 more houses which will re-open on Labor Day.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It may have been in recognition of the return of Manager Harry T. Jordan from a vacation, which included a spell of illness, that a real entertaining bill was offered this week, in decided

contrast to that of last week, and there was even a marked increase in the Monday attendance. The appearance of Mile. Dazle in a dramatic pantomime sketch, "The Love of the Artist," no doubt figured in the latter. When Dazle last appeared here at Keith's she was simply a toe dancer, but she has blossomed not only as America's premier dancer, but as one of our foremost pantomimists. Delectable eloquent action, coyness and dramatic fervor in the truest spirit of silent art, Dazle was a delight, and her efforts and those of a clever supporting company left no uncertain impression on the audience. Charles and Fanny Van put over one good long laugh in their latest, "A Case of Emergency." They have worked this bit into a real live offering, bolting over with genuine natural fun and handled to perfection. Will H. Fox had his first showing in this house. The original "Paddywinkle" went just as big as it did then and his piano burlesque stuff was a huge hit. Avery and Hart, colored, went through in their usual style without living up to the program caption. There is considerable of the talk which needs freshening. The Bounding Gordan put a corking good finish to the show. There is little left to be accomplished in the routine of

difficult acrobatic feats which this trio is not doing, and so well was the act enjoyed that there was no walking out during it. Le Dent, who sails for the other side on Wednesday next, scored with his comedy juggling. He is using the dancing hat trick, not getting as much out of it as La Croix, but the ball juggling is far and away ahead of anything in this line shown. Le Dent works quickly with always enough comedy to work in a laugh here and there, and he was warmly received. Melrose and Kennedy opened with some comedy acrobatics along familiar lines. They show a disposition to get away from the beaten path in some work with barrels, which is cleverly handled. Cartmell and Harris, "Nearly An Actress" (New Acts).

LUBIN'S PALACE (Isador Schwartz, mgr.; agent, William Morris).—A good bill this week, both halves of the show averaging up well. The Tognerelli Duo pulled down a big share of the honors with their straight musical act. The boys play unusually well on violin and guitar, and have selected numbers which please. Gorman and Gorman are also musicians, but vary their offering on several instruments with some talk of light merit mixed in. The talk does not help, but the

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Instrumental music was well liked. Melani Miller, in her first appearance in vaudeville here, made good. She has been identified with the concert stage in New York. She has a strong, musical voice, well trained, and sings with expression, winning liberal favor for each of her three numbers. Williams and Miller did nicely with singing and talking, the parodies being warmly received. The straight man got through in good shape with a ballad and a good voice. Kennedy Brothers also offered singing and dancing in blackface, a couple of songs giving them a good start and the dancing carrying them through for a finish. Amanda Gilbert and Thomas Huston divided honors, both singing with illustrations. Oswald Le Grande pleased with his billiard ball and card manipulations. The Adkins went through a routine of head and hand balancing feats with satisfactory results, and the Shelly Trio received their usual reward for their familiar singing and dancing turn. The pictures reached the usual average.

UNIQUE (R. J. Barry, mgr.; agent, W. B. Cleveland).—There was another entertaining bill here this week with the honors pretty well distributed. Wilson and Rich got away with the big laughing hit in their blackface specialty. These boys handle all their material in good shape, getting the most of the points. Rivers and La Mon replaced an act which disappointed, and made good from the start. Both are good dancers and showed a varied style of stepping, which pleased. The girl is good to look at and did some pretty toe dancing. Charles F. Leonard was also a substituted number. He is a monologist and has

dug deep for some of his "gags," but it was a case of the old ones never failing, and they pulled Leonard through in good shape. Lawrence and Co. offered a military sketch, consisting principally of bugle calls used in various countries with appropriate costuming. The man is one of the best buglers heard along this way. The "company" includes a woman who poses as a nurse, and "Prope" Bradley, of the house staff, who tried to look wounded when the nurse forced water down his throat. The act was a big hit. A better set of slides would help it a lot. The little girl in the Hill-Edmonds Co. sketch almost saved the weak vehicle. She got the big share of the applause for a song and then helped out in the dancing at the finish. There is not much to the rest. Alice La Rue—not billed as a prima donna this time—did nicely with a straight singing turn. May De Ponta saved her best stuff for the finish of her act, introducing a well trained dog, which got her some reward at the close. The Golslow Family, a Russian troupe of four, sang and danced with fairly good results. The small stage was a handiicap. Individual honors were taken by the smallest girl of the act. There was the usual supply of pictures.

ST. LOUIS

By FRANK ANTENGER.

DELMAR (D. Russell, mgr.).—Frank Moulan, in "The Answer," finds an acceptable part in what

was one of Frank Daniels' lesser hits of some years ago. The feature of the week is the success of Carl Gantvoort's successor, William Stewart, a baritone. He has a fine chance. Ann Tasker and Dorothy Webb, prima donna and soubrette of the stock organization, are prominent in Moulan's support. Moulan easily gets more out of the part than did Daniels.

FOREST PARK HIGHLANDS (J. D. Tippetts, mgr.).—Keno and Lynn and Jewell's Mankins are the most popular numbers. The team were in "School Days." Vera Berliner, violin virtuoso; the Marvelous Hilltons, cyclists; Fred Gilman, dialect monologist, and Lucille Alberti, singing with Cavallo's Band, complete the week's array.

WEST END HEIGHTS (Oppenheimer, Brown, mgrs.).—Harry Walter and Co., in "Jimmy, the Tout," is the headliner. It is a pleasing sketch. Four Bounding Ashtons, acrobats; Harry Meyer, musical tramp; Bert Von Tilzer, Ill. songs. Von Tilzer deserves headline featuring, as he is very clever.

MANNION'S (Mannion Brown, mgrs.).—"Red-path's Napanee." Charles Ledegar, Ryans, and Irene Hurck, make up satisfactory bill.

LEMP'S PARK.—Billy Allen is heading the musical stock company in a pleasing production of "King of Kokomo."

NOTES.—Naomi Van Achen, a Maplewood society girl, is winning success as a soloist with Natelli's Band at Delmar. She has been rewarded with a long contract for next season. Marguerite Clark, musical star, is scoring a brilliant success as a legitimate actress in "Peter Pan" at the Suburban this week.—Alfred G.

Robyn, St. Louis' famous composer, has arranged with W. H. Frazee for a production of "The Western Girl," of which Robyn wrote the score and Tom T. Riley of Kansas City the book.—Nat Goodwin Sunday celebrated his fifty-second birthday at Delmar Garden.—Manager William Garen, of Havlin's, is back from Atlantic City and is preparing for the opening.—Frank Moulan, starring at Delmar, has been asked to take the comedy role of "Lassland," a comic opera by St. Louis composers, which the Shuberts may produce next season.

ATLANTIC CITY, N. J.

YOUNG'S PIER (Ben Harris show; agent, F. B. O.).—Bert Leslie and Co., in "Hogan in Society," scream; Empire City Quartet, riot; Quinn and Mack, hit; Wenrich and Connolly (New Acts); Oscar Lorraine, protean violinist, went big; Three Juggling Bananos, very clever; Polk and Polk, acrobats, excellent. STEPLECHASE PIER (E. L. Perry, mgr.; agent, Rudy Heller).

Woodford's Animals, great; Lincoln Military Four, very good; Irene Law, songs, good; Billy Farnon (New Acts); Corbett and Forrester, good; Austin Brothers and Co., funny; Howard Dotson, clay modeler, clever; Emmett Welch, Ill. songs, excellent. MILLION DOLLAR PIER (J. L. Young, mgr.; agent, direct).—Aldie and Lions, hit; Mlle. Martina, aerialist, clever; Bert Swan and Alligators, hit; Ad. Carlyle and Ponies, good; Musical Graces, well liked; Steve Miacp, clown, good; Winston's Seals, clever; Mme. Marantette and Horses, good; Three Armstrongs, cyclists,

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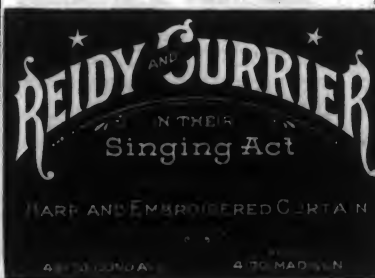
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Ed.

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SAME ACT

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**"The Tenderfoot on
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Same Big Feature

Direction ALF. T. WILTON

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BIOGRAPH FILMS



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Released August 2nd, 1909

"A STRANGE MEETING"

The Most Powerful Sermon Ever Depicted

Not since the production of "A Salvation Army Lass" has there been a film story as impressing as this latest Biograph subject. It clearly shows the efficacy of the endeavors of one of the pastors of a little mission in the slums of New York. Rev. John Stanton conducts services in a small chapel, and during one of his deeds of charity meets Mary Collins, a victim of circumstances, her father and brother being crooks, forcing her to take a part in their nefarious work. A burglary is arranged, and by coincidence the place selected is the home of Stanton. They are surprised, and Mary is again brought face to face with he who is eventually her rescuer. The picture closes with her redemption. It is unquestionably one of the most beautiful and touching subjects ever produced.

LENGTH, 967 FEET



A STRANGE MEETING.

Released August 5th, 1909

"The Mended Lute"

A Stirring Romance of the Dakotas

Moving Picture Stories based upon the life and customs of the American aboriginals have ever been attractive, and we conscientiously doubt if ever there has been a more interesting subject presented than this Biograph production, which, indeed, is a masterpiece. Much thought and care were given the many details, which were supervised by an expert in the matter, and we may claim it to be more than reasonably accurate. The time of action is the early '80's, portraying the tender romantic primitiveness, together with stoic bravery in a most convincing manner. Space does not permit a description here, but will say that as a whole it is the most intensely interesting film ever made.

LENGTH, 996 FEET



THE MENDED LUTE.

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